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New York Programmes

CARNEGIE HALL

NEW YORK

Thursday Evening, November 19, at 8.45

Saturday Afternoon, November 21, at 2.30



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FIFTY-FIRST

SEASON

1931-1932



PRŌGRAMME



"The BOSTON SYMPHONY ORCHESTRA: 1881-1931"

By M. A. De WOLFE HOWE

Semi-Centennial Edition

It is seventeen years since M. A. De Wolfe Howe's history of the Boston Symphony Orchestra was published. The Fiftieth season of the Orchestra seemed a fitting time to re-publish this prized narrative of its earlier days, and likewise to record, in additional chapters, the last years of Dr. Muck's conductorship, and those of Henri Rabaud, Pierre Monteux, and Dr. Serge Koussevitzky.

New appendices include a complete list of the music played at the regular concerts, giving the dates of performances. The soloists and the personnel through fifty years are also recorded, and the address on Henry Lee Higginson made by Bliss Perry at the Bach Festival, March 25, 1931.

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Forty-sixth Season in New York

FIFTY-FIRST SEASON, 1931-1932

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programmes of the FIRST CONCERT

THURSDAY EVENING, NOVEMBER 19, at 8.45

AND THE

FIRST MATINEE

SATURDAY AFTERNOON, NOVEMBER 21, at 2.30

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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DR. SERGE KOUSSEVITZKY

Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

VIOLINS.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
<i>Concert-master</i>	Kreinin, B.	Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

VIOLAS.

Lefranc, J.	Fourrel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

VIOLONCELLOS.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warneke, J.	Marjollet, L.

BASSES.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

FLUTES.

Laurent, G.
Bladet, G.
Amerena, P.

OBOES.

Gillet, F.
Devergie, J.
Stanislaus, H.

CLARINETS.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.

BASSOONS.

Laus, A.
Allard, R.
Panenka, E.

(E-flat Clarinet)

PICCOLO.

Battles, A.

ENGLISH HORN.

Speyer, L.

BASS CLARINET.

Bettonney, F.

CONTRA-BASSOON.

Piller, B.

HORNS.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

HORNS.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

TRUMPETS.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

TROMBONES.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

TUBAS.

Sidow, P.
Adam, E.

HARPS.

Zighera, B.
Caughey, E.

TIMPANI.

Ritter, A.
Polster, M.

PERCUSSION.

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CARNEGIE HALL NEW YORK

Forty-sixth Season in New York

Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

FIRST CONCERT

THURSDAY EVENING, NOVEMBER 19

AT 8.45

PROGRAMME

Mahler Symphony No. 9

- I. Andante comodo.
- II. Im Tempo eines Gemächlichen Ländlers.
- III. Rondo; Burleske.
- IV. Adagio.

(First Performance in New York)

Debussy Two Nocturnes

- a. Nuages.
- b. Fêtes.

Ravel Orchestral Excerpts "Daphnis et Chloé," Ballet (Second Suite)
Lever du Jour—Pantomime—Danse Générale

There will be an intermission of ten minutes after the symphony

The music of these programmes is available at the 58th Street Library

SYMPHONY No. 9 GUSTAV MAHLER

(Born at Kalischt in Bohemia, on July 7, *1860; died at Vienna on May 18, 1911)

This symphony, begun in 1906, was not produced while Mahler was alive. The first performance was at Vienna, in June, 1912. Bruno Walter conducted it. The symphony was published in 1912. The score calls for an unusually large orchestra, with an uncommon number of flutes, oboes, clarinets, and bassoons.

Mahler looked on analytical or explanatory programme notes as the abomination of desolation. He voiced his objections whenever one of his works was announced for performance. If he gave subtitles to the movements of two symphonies—thus the programme of Symphony No. 1, when it was first performed, bore these subtitles: I, "Spring and No End"; II, "Mosaic"; III, "Under Full Sail"; IV, "The Hunter's Funeral Procession: A Dead March in the Manner of Callot"; V, "Dall' Inferno al Paradiso"—these subtitles are not to be found in the published scores.

Mahler's parents were of the tradesman class, in very moderate circumstances. They were ambitious in their longing for education. They moved to Iglau soon after the birth of Gustav. He was a shy, quiet child, sensitive to the hymns and songs of the Moravians and to military music. When he was four years old, he played on an accordion whatever he heard, especially marches of the brass band. Two years later he spent hours with an old pianoforte. When he was eight, he gave lessons at five kreutzers a lesson to a seven-year-old. Music and reading were his passions. He studied at the Iglau Gymnasium, and for a short time at Prague, but his taste for music was so pronounced that in 1875 his father took him to Julius Epstein† at Vienna and begged him to say whether the boy's talent warranted the necessary cost of development. Epstein heard Gustav play, talked with him, and declared him to be "a born genius."

Mahler was fifteen years old when, in the fall of 1875, he entered the Vienna Conservatory. Like Hugo Wolf, he was once described by the authorities as "rebellious," but, unlike Wolf, he was not expelled. He studied pianoforte playing with Epstein; harmony with Robert Fuchs; composition with Franz Krenn. (Krenn [1816-1897], organist, Kapellmeister at the Michaels Church, composed fifteen Masses and other church music, two oratorios, a symphony, and lesser works, and he wrote treatises. He has been described as an excellent musician, taciturn, dry. It was said of him that he had

*Mahler's parents, as he himself said, believed July 1st to be the correct date. The papers relating to his birth were lost.

†Famous pianist and teacher at the Vienna Conservatory (1832-1918).

never been young.) At the end of the first year Mahler took a prize for pianoforte playing, and one for the first movement of a pianoforte quintet. In the second year the director, Joseph Hellmesberger, excused him from counterpoint because his compositions showed his knowledge. Mahler in after years regretted that he had been excused. He took other prizes. On July 11, 1878, at the "Schluss production," a Scherzo from his pianoforte quintet was played, with him as the pianist.

It is often stated that Mahler was a pupil of Anton Bruckner, but Mahler never studied with him at the Conservatory or in private. They were warm friends and Bruckner would often play passages from his symphonies to him. Guido Adler, noting the influence of Bruckner, described him as the "adopted father-instructor" of the young man, who afterwards gave practical expression of his admiration by conducting Bruckner's symphonies. His arrangement for the pianoforte (four hands) of Bruckner's Symphony No. 3, was published probably in 1878. While Mahler was at the Conservatory, he studied at the Gymnasium and entered his name at the Vienna University as a student of philosophy and history. Philosophy was a favorite study with him; he was well versed in the writings of Kant, Schopenhauer, and Fechner. Goethe and Schiller were fa-

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miliar to him; he delighted in historical, biological, and psychological investigations. His favorite authors were E. T. A. Hoffmann and Jean Paul Richter. Dostoievsky impressed him greatly in later years.

Mahler's fellow-students wondered at his pianoforte playing. From all accounts he might have been a great virtuoso. He composed busily: a violin sonata was praised; he wrote a "Northern" Symphony; he worked on an opera, "Die Argonauten." These and other works were discarded. His "Klagende Lied" was conceived at first as an opera. There is also mention of an opera, "Ernst von Schwaben."

While he was at the Conservatory, he added to his small income by giving pianoforte lessons. After he left the Conservatory, he was engaged in the summer of 1880 at Hall, in Upper Austria, to conduct operettas and music for plays of all sorts in a summer theatre, for the sum of 30 guldens, and for each performance 50 kreutzers extra. In the fall he went back to Vienna, where he taught and composed. In 1881-82 he conducted at a little theatre in Leibach. He again returned to Vienna and worked on an opera, "Rübezahl," which he never completed. He conducted at the Olütz opera-house in 1882-83, and was chorus-master of an Italian season in Vienna. He went to Bayreuth to hear "Parsifal." In 1883 he went to Cassel, where he remained for two years as second conductor with the title of Königlich Musikdirektor. There he composed his "Lieder eines fahrenden Gesellen," began his Symphony No. 1, and wrote music for *tableaux vivants* illustrative of Scheffel's "Trompeter." This music was liked and was performed in other German cities.

A letter written by Mahler to Hans von Bülow in January, 1884, has been published in *Querschnitt*:

"*Revered Master*: Forgive me for coming to you once more, even at the risk of being held shameless by you, after having been refused admission by the porter of your hotel. When I first wrote you, I did not dream what manner of firebrand your incomparable art was to burn into my soul. Without verbiage: I am a musician who is wandering about in a nocturnal desert without a lodestar to direct my musical opportunities and ambitions.

"At yesterday's concert, when I beheld all that beauty which I had imagined and hoped for, everything became clear to me. 'Here is your home; here is your master. Your wandering must end now or never!' And so now I am here and implore you. Take me with you, in any capacity you wish. Let me become your pupil, even if I must pay my tuition with blood. What I can do or might do, I do not know, but this you will soon find out.

"I am 23 years old and have been a student at the University of Vienna. I have also studied piano and composition at the conservatory and, unfortunately, have also been the second conductor at the theatre. Whether such husks of experience can be of any avail to a person who believes in art with the deepest yearning and love, you will be the best judge.

"I put myself in your hands, and if you will accept me, I do not know what would mean greater happiness to me. If you will grant me a reply, I am prepared to subscribe to anything you demand. Oh, at least give me an answer!"*

*This translation was published in the *New York Times* of November 23, 1930.

Bülow was touring with the Meiningen Orchestra in January, 1884. A letter to his wife Marie was dated Cassel, January 21, 1884. If he replied to Mahler, the letter is not published in his voluminous correspondence.* The first mention of Mahler's name in Bülow's letters is in one dated May 5, 1885, where he is listed with Weingartner, Nicodé and Zumpe. In August, 1892, Bülow ranked Mahler with Levi, Mottl, Muck, Paur, Weingartner—operatic conductors of intelligence, good-will and initiative. Having conducted a music-festival at Cassel, Mahler left that city for Prague, where he was second conductor at the German opera-house. Anton Seidl was the first conductor. Rehearsals were entrusted to Mahler, who prepared "Rheingold" and "Die Walküre," but his ability was first recognized publicly by his conducting "Don Giovanni." Later he conducted Wagner's music-dramas. At a symphony concert led by him, three of his songs were sung by Fräulein Frank, the first public performance of any of his works.

Dr. Muck conducted at this theatre in Prague (1886-1892). Paul Stefan states that Dr. Muck conducted Beethoven's Ninth Symphony at a Sunday concert in the opera-house; Mahler the Communion scene from "Parsifal." The Deutsche Schulpfennig Verein arranged for a repetition of this concert on February 21, 1886. As Dr. Muck was obliged to be absent, Mahler conducted the symphony and the excerpt from "Parsifal" with "true *terribiltà* and without the score." He received an address of thanks for this and for his work in behalf of Mozart, Beethoven, and Wagner. Later he worked earnestly in Smetana's cause.

*"Hans von Bülow Briefe, 1841-1894"—seven volumes (Leipsic, 1895-1908). "Brief-Wechsel zwischen Franz Liszt und Hans von Bülow" (Leipsic, 1898).

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From the summer of 1886 till the summer of 1888 Mahler was second conductor at the Leipsic opera house. Arthur Nikisch was the first, but he had many engagements abroad; he was sick for six months, so Mahler conducted many performances. The relationship was friendly; Mahler was appreciated by the musicians; he left Leipsic because he wished to be the chief conductor. At Leipsic he knew the grandson of Weber, who asked him to complete and revise his grandfather's opera "Die drei Pintos." Mahler did this. The opera was produced at Leipsic on January 20, 1888, with great success.*

Mahler was chief conductor at the Budapest opera-house from 1888 to 1891. The opera-house was in a sorry state; he made it famous throughout Europe, but he could not agree with Count Géza Zichy, one-armed pianist, composer, and poet, who became the Intendant early in 1891. Mahler resigned his position and was called by Pollini to Hamburg, where he ruled for six years and conducted as a "guest" in other cities. He also conducted subscription concerts in Hamburg. In the summer of 1892, with a company made up chiefly of Hamburg's singers and orchestral players, he visited London and gave performances of "Tristan and Isolde," the "Ring" and "Fidelio."

In 1897 he was invited to take the place of Wilhelm Jahns as first conductor of the Vienna Opera House. Soon afterwards he was appointed general director. He ruled with an iron hand; began a reformation of the repertoire; insisted on new *mise-en-scène* of operas by Mozart, Gluck, Wagner. "This was the greatest period of the Vienna Opera House," according to Dr. Egon Wellesz of that city. Mahler also conducted the concerts of the Philharmonic Society in Vienna (1898-99 till 1901). From 1898 to 1900 he conducted the Gesellschaft concerts.

Late in 1907—he had married Alma Maria Schindler in 1904—he came to New York, where for three years he conducted operas at the Metropolitan Opera House. Among the operas were the music-dramas of Wagner; "Fidelio," "The Marriage of Figaro," "The Sold Bride," and Tchaikovsky's "Pique Dame." His first appearance at the Metropolitan was on January 1, 1908 ("Tristan and Isolde"); his first appearance in this country as a concert conductor was on November 29, 1908, with the Symphony Society. In 1909 he was made director of the re-organized Philharmonic Society. He held this position during the seasons of 1909-10 and 1910-11; before the

*An Entr'acte Intermezzo from "The Three Pintos" was performed at a concert of the Boston Symphony Orchestra in Boston on March 6, 1925, Dr. Koussevitzky conductor. This Intermezzo was undoubtedly written by Mahler. Bülow wrote to Richard Strauss in March, 1888, whether the opera was "Weberei" or "Mahlerei," it was an "infamous, old-fashioned trumpery thing."

end of the latter season, ill health obliged him to give up conducting. Hoping to find relief from a disease of the heart, he went to Paris for treatment. He proceeded to Vienna, for it was his wish to die there. Inflammation of the lungs brought the end. He was buried on May 22, 1911, in the Grinzing Cemetery. According to his wish, the services were simple. There were no speeches at the grave.

His last year in New York was not a happy one. He was literally sick at heart, worried by trifling matters of detail, and his natural nervousness became a torment to him. Before he sailed for Europe, Theodore Spiering, the concert master of the Philharmonic Society, was obliged to conduct in his stead. It was well known that Mahler was worried by well-meaning officers of the Society and by critics who protested, not always without reason, against liberties taken by him in rewriting scores of masters.

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Mahler visited Boston as conductor of the Metropolitan Opera House and conductor of the Philharmonic Society: at the Boston Theatre on April 8, 1908, "Die Walküre" (Mmes. Morena, Leffler-Burkhardt, Kirby-Lunn; Messrs. Burrian, Blass, Van Rooy); April 9, 1908, "Don Giovanni" (Mmes. Eames, Forna, Farrar; Messrs. Scotti, Bonci, Blass, Mühlmann, Barocchi); April 11, 1908, "Tristan und Isolde" (Mmes. Fremstad and Homer; Messrs. Burgstaller, Van Rooy, Mühlmann, Blass, Reiss, Bayer.)

He conducted in Symphony Hall on February 26, 1910, a concert of the Philharmonic Society, which then visited Boston for the first time: Berlioz, "Fantastic" Symphony; Bach, Suite (an arrangement by Mahler of movements from the second and third Suites, with the use of a "pianoforteharpsichord"); Beethoven, Overture, "Leonore," No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

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These compositions by Mahler have been performed in Boston at concerts of the Boston Symphony Orchestra:

1906. February 3, February 24 (repeated by request): Symphony No. 5, C-Sharp minor. Mr. Gericke, conductor.

1913. November 22, Symphony No. 5. Dr. Muck, conductor.

1914. February 28, Symphony No. 5. Dr. Muck, conductor.

1915. February 6, "Lieder eines fahrenden Gesellen," for singer (Paul Draper) and orchestra. Dr. Muck, conductor.

1917. April 6, Songs with orchestra: "Ich atmet' einen Lindenduft," and "Rheinlegendchen" (Julia Culp,* singer). Dr. Muck, conductor.

1929. December 7, "Das Lied von der Erde" (Mme. Cahier and Mr. Meader, singers), Dr. Koussevitzky, conductor.

1930. December 26, "Das Lied von der Erde" (Mme. Matzenauer and Richard Crooks), Dr. Koussevitzky, conductor.

The Boston Symphony Orchestra, Dr. Muck, conductor, performed at an extra and choral concert on January 22, 1918, Mahler's Symphony, No. 2, C minor, with May Peterson, soprano, Merle Alcock, contralto. There was a second performance on February 3, 1918.

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*Mme. Culp had sung these songs with pianoforte at her recital on December 4, 1915.

SYMPHONIES:

No. 1. D major. Begun in December, 1883; completed at Budapest in 1888; produced at Budapest, Mahler, conductor, on November 20, 1889; published in 1898. The Budapest programme described it as a "symphonic poem in two parts." When it was performed at the Tonkünstler Fest at Weimar on June 3, 1894, through the insistence of Richard Strauss and Dr. Kretzschmar, it was known as "Titan" (after Jean Paul Richter's romance).

No. 2. C minor. Begun and completed in 1894. First performed at a Philharmonic Concert in Berlin, Richard Strauss, conductor, on March 4, 1895. Only the three instrumental movements were then performed. The second and third met with great favor; Mahler was called out five times after the Scherzo. The majority of the Berlin critics distorted or suppressed this fact and represented the performance as a fiasco. The whole of the symphony was performed for the first time at Mahler's concert at Berlin on December 13, 1895. According to Ernst Otto Nodnagel, the critics again behaved "indecently"; took the purely orchestral movements for granted, and heard only the finale with the tenor and contralto solos. One of them spoke of "the cynical impudence of this brutal and very latest music maker." Nikisch and Weingartner were deeply impressed, and the greater part of the audience was wildly enthusiastic.

No. 3. F major, known as the "Summer Morning's Dream," or "Programme" Symphony. Sketched in 1895, completed in 1896. Produced piecemeal in 1896 at Berlin and Hamburg; in 1897 at Berlin. First performance of the whole symphony at a concert of the Allgemeiner Deutscher Musikverein at Krefeld in June, 1902. Published in 1898.

No. 4. G major. Composed in 1899-1900. First performance at Munich by the Kaim Orchestra on November 28, 1901. Mahler conducted. Published in 1900.

No. 5. C-sharp minor, known as "The Giant" Symphony. Completed in 1902. First performance at a Gürzenich concert in Cologne, October 18, 1904. Mahler conducted. "Breathless silence after the first movement." At the end much applause and some hissing. Published in 1905.

No. 6. A minor. Composed in 1903-04. Performed under Mahler's direction at the Tonkünstler Fest at Essen on May 27, 1906. Published in 1905.

No. 7. E minor. Composed in 1904-06. Produced at Prague on September 19, 1908. Mahler conducted. Published in 1908.

No. 8. In two parts, with soli and double chorus: first part, hymn, "Veni, Creator Spiritus," as a sonata first movement, with double fugue; second part, the last scenes of "Faust," in form of an Adagio, Scherzo, and Finale. Composition begun in 1906. First performance at Munich as "Symphony of the Thousand" on September 12, 1908, the year of publication.

No. 9. Begun in 1906. Produced at Vienna late in June, 1912, Bruno Walter, conductor. The last movement is an Adagio.

No. 10. Composed in 1909-10; left unfinished by Mahler. First performance at Prague on June 6, 1924, Alex von Zemlinsky, conductor.

Mahler also composed "Humoresken," for orchestra.

VOCAL:

The four "Lieder eines fahrenden Gesellen" were composed in 1883, and published with score and pianoforte version in 1897. They were first sung by Anton Sisternans in Vienna, March 16, 1896.

"Lieder und Gesänge für eine Singstimme und Klavier" were published in 1892.

Songs from "Des Knaben Wunderhorn" were composed in 1888-1901. "Urlicht" is the contralto solo in Mahler's Second Symphony.

"Kindertotenlieder,"* text by Rückert, all songs with chamber orchestra, were composed at Maiernigg in 1900-02.

"Das Klagende Lied," for solo voices, chorus, and orchestra, begun when Mahler was eighteen, and completed in 1880, was first performed at Vienna on February 17, 1901. There was a revision in 1898; the orchestral score was rewritten after 1900. The poem, based on the old legend of the singing

*Sung by Ludwig Wüllmer in New York on January 6, 1910, at a concert of the Philharmonic Society, conducted by Mahler.

bone, was written by Mahler in 1878. The first part is not published; the manuscript in 1924 was in the possession of Mahler's sister Justine, who married Arnold Rosé, violinist and leader of the Rosé Quartet. The cantata was published in 1899.

There is a series of songs with orchestra, as "Der Schildwache Nachtlied; also a collection of songs with poems by Rückert.

Some of Mahler's symphonies are described as programme music, but he was no friend of realism as it is understood by Richard Strauss. Mahler was reported as saying: "When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my second symphony was such that I ransacked the literature of the world, up to the Bible, to find the expository word." Though he differed with Strauss in the matter of realistic music, he valued him highly: "No one should think I hold myself to be his rival. Aside from the fact that, if his success had not opened a path for me, should now be looked on as a sort of monster on account of my works, I consider it one of my greatest joys that my colleagues and I have found such a comrade in fighting and creating."

Fantastic descriptions of Mahler's works have been written, especially by E. O. Nodnagel ("Jenseits von Wagner und Liszt" [Königsberg, 1902]) and Ludwig Schiedermayer ("Gustav Mahler," [Leipsic, s.d.]). Nodnagel will not have the Second Symphony the "Resurrection" Symphony. He says that while the last great appeal, with text partly from Klopstock, brings the eagerly longed-for deliverance, this relief is not that taught in the Church, but according to "our modern philosophical view of life." There is an interesting study of Mahler, as musician, Jew and then Roman Catholic, "The Tragedy of Gustav Mahler," in Paul Rosenfeld's "Musical Chronicle" (New York, 1923).

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changeable with four piccolos), four oboes (two interchangeable with two English horns), five clarinets (one interchangeable with bass clarinet—and when it is possible the two in E-flat should be doubled in fortissimo passages), four bassoons (one interchangeable with double bassoon), six horns (and four in the distance to be added in certain passages to the six), six trumpets (four in the distance, which may be taken from the six), four trombones, tuba, two sets of three kettledrums for three drummers, bass drum, snare drum (when possible several of them), cymbals, tam-tam of high pitch and one of low pitch, triangle, Glockenspiel, three bells, a Ruthe (a bundle of rods to switch a drum head), organ, two harps. In the distance a pair of kettledrums, bass drum, cymbals, triangle. Soprano solo, contralto solo, mixed chorus.

When the Eighth Symphony was performed in Berlin (May 17, 18, 1912), the cost of the two performances was said to be over \$12,000. The united choruses numbered about nine hundred singers.

. . .

When two movements from Mahler's Tenth Symphony were played on October 11, 1924, at the close of the Vienna Festival, Dr. Max Graf wrote in the *Vossische Zeitung*: "It was a happy thought to give the Mahler concert at the Staatsoper. Here, more than anywhere else, unfolded the artistic history of Gustav Mahler. It was here that his eyeglasses flashed, that he stamped up the winding stairs into the director's room, where in the antechamber artists gossiped, quickly to be silenced when that pale demon face appeared. Here he sat at the director's desk, with his viperish eyes darting to the furthest corner. From that desk conjuring arms beckoned, pointed, and to the deeps descended a fanatic monk of the Middle Ages, dressed in a frock coat—an ascetic penitent and visionary, Lucifer as an opera director.

"The scene now changes to the present. All the lights are turned on. The Philharmonic, which once upon a time refused to play concerts under Mahler, played Mahler's posthumous work; Franz Schalk, whose animosity against Mahler had been the talk of the Vienna cafés, directed with superior talent; the public listened, visibly affected. Mahler's spirit was in the house, one could hear his heart-beat, the sick, dead-tired heart of a man who has in life suffered many experiences that were senseless and brutal, who brooded on the mysteries of a higher world and before whom lay the shadowy door of death. That is the burden of Gustav Mahler's last symphony. Gustav Mahler's widow has published a facsimile of the Tenth Symphony, and those who turn its pages are gripped when they read Mahler's last utterances.

"This music, which, in great part, remains merely sketched, was written by a doubter. He has looked death in the eye and the phantom has been his life-long attendant. Even in his First Symphony the death-march sounds always in his work; sometimes it is scornful, crude, excessive; sometimes pathetic. In his Second Symphony, in his 'Lied von der Erde,' the mysterious horseman is ever-present to the wearied man. The death thought never leaves Mahler. (His brother, a highly gifted musician, committed suicide.) The last

years, especially after the hymning flight of the Eighth Symphony, increased his morbidity, and, as Mahler outlined the Tenth Symphony, doubts and indecision assail him. Under the notes of this work, here and there, he has dashed off certain words and short sentences, cries of agony. In the third movement in one place can be read, 'Death-work' (a foreboding); at another, 'God, O God, why hast thou forsaken me!' then, 'Mercy' and after a few measures, 'Thy will be done.'

"Even more terrible is the title of the fourth movement. Here he says: 'The devil dances this with me; madness leaps at me, accursed. Destroy me that I may forget what I am; that I may cease to be—that I may forget!' This movement ends with a hollow drum-beat and the words: 'You alone know what it signifies. Ah! Ah! Ah! Farewell, my play-instruments. Farewell! Woe is me!' His inspiration was his beloved wife, Frau Alma. Under the last measure there is one solitary word, the love-call of the doubter: 'Almschi.' I know nothing more harrowing than the sight of this score, which reveals a Mahler warned by sickness, shaking with the fear of death, and yet persevering in his work.

"The death symphony consists of five movements. The first is an andante, a wonderful piece in F-sharp minor, played as sketched in the score, which was certainly not the final form that Mahler would have given it had he lived. . . .

"Mahler's last work remains a sketch, but when one delves into these sketches wondrous music begins to sound; music by a man who, like Dostoevski or Strindberg, has passed through all the torments of life, through the fiery crucible of men's sorrows, and, like a mystic of the Middle Ages, every nerve trembling, has sought his God and found Him, where each seeker has found Him, in the greater love."

..

MAHLER'S MUSIC

To the Editor of the *New York Times*:

The music critics of New York City are agreed upon at least one point—Gustav Mahler, as a composer, is hopeless. Year in and year out, the performance of one of Mahler's works is invariably accom-



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panied by the same disparaging reviews. Yet no critic has been able to explain just what it is that Mengelberg—and for that matter all Germany, Austria, and Holland—finds so admirable in Mahler's music.

If I write in defense of Mahler it is not merely for the pleasure of contradicting the critics. As a matter of fact, I also realize that Mahler has at times written music which is bombastic, longwinded, banal. What our critics say regarding his music is, as a rule, quite justified, but it is what they leave unsaid that seems to me unfair.

If one discounts for the moment the banal themes, the old-fashioned romantico-philosophical conceptions so dear to Mahler—if one looks at the music *quâ* music—then it is undeniable that Mahler is a composer of today. The Second Symphony, which dates from 1894, is thirty years ahead of its time. From the standpoint of orchestration, Mahler is head and shoulders above Strauss, whose orchestral methods have already dated so perceptibly. Mahler orchestrates on big, simple lines, in which each note is of importance. He manages his enormous number of instruments with extraordinary economy, there are no useless doublings, instrument is pitted against instrument, group against group. So recent a score as Honegger's "Pacific 231" is proof of Mahler's living influence.

The present-day renewed interest in polyphonic writing cannot fail to reflect glory on Mahler's consummate mastery of that delicate art. The contrapuntal weaving of voices in the Eighth Symphony—especially in the first part—is one side of Mahler's genius which I believe the critics have not sufficiently appreciated.

As for the banality of Mahler's thematic material, I have found that generally no matter how ordinary the melody may be, there is always somewhere, either in the beginning or end, one note, one harmony, one slight change which gives the Mahler touch. (Every page he wrote has that individual quality that we demand from every great composer—he was never more Mahler than when he was copying Mozart.) In any case, even when his musical ideas prove barren, I am fascinated by what he does with them and how he clothes them.

That Mahler has on occasion been grandiloquent is undeniable, but I fail to find any bombast whatsoever in "Das Lied von der Erde." Most critics, I believe, would agree with that statement. Yet they are so prone to discussing Mahler's music in generalities that any one unfamiliar with that composition would be led to suppose that it, too, was full of sound and fury signifying nothing.

Mahler has possibly never written a perfect masterpiece; yet, in my opinion, such things as the first movement of the Seventh Symphony, the scherzo of the Ninth, the last movement of the Fourth, and the entire "Das Lied von der Erde" have in them the stuff of living music.

AARON COPLAND.

New York, April 2, 1925.

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III.,
"SIRENS" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris,
March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

"'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

"'Festivals': movement, rhythm dancing in the atmosphere, with burst of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the

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billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins *Modéré*, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. *Animé et très rythmé*, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. *Modérément animé*, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

"DAPHNIS ET CHLOÉ"—BALLET IN ONE ACT—ORCHESTRAL FRAGMENTS,
SECOND SERIES:—"DAYBREAK," "PANTOMIME," "GENERAL DANCE."
JOSEPH MAURICE RAVEL.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cecchetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two

* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

† John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

. .

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "*L'Après-midi d'un Faune*," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

. .

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

FIRST MATINEE

SATURDAY AFTERNOON, NOVEMBER 21

AT 2.30

PROGRAMME

Handel Concerto Grosso for String Orchestra in
B minor, No. 12
Largo—Allegro—Larghetto e piano—Largo—Allegro

Morris Concerto for Piano
I. Allegro; Andante.
II. Variations on the Negro Pilgrim Song.
III. Rondo.
(First Performance in New York)

Strauss "Ein Heldenleben," Tone Poem, Op. 40

SOLOIST
HAROLD MORRIS

STEINWAY PIANO

There will be an intermission of ten minutes after the concerto of Harold Morris

The music of these programmes is available at the 58th Street Library

CONCERTO GROSSO, No. 12, IN B MINOR . . . GEORGE FREDERIC HANDEL

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a through-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Suscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his *Life of Handel*: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo)‡

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863-67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883-86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903-4 and 1904-5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

‡The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

and the chorus of instruments, concerto grosso, believes that Handel, at Rome in 1708, was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

CONCERTO FOR PIANO HAROLD MORRIS

(Born at San Antonio, Texas; living in New York)

Mr. Morris's teachers have been Edgar Stillman Kelley, Rothwell, Godowsky, Scalero, and Thalberg. He was awarded the degree of B. A. by the University of Texas.

We are indebted to the composer for the following notes:

"The concerto was started some three years ago. The beautiful spiritual, 'Pilgrim's Song,' shows the effect of civilization on the slaves of the Southern States and is in great contrast to the rugged, rhythmic character of the African negro drumbeat, with which the first movement opens, and is used throughout this movement and momentarily in the last as a binding link between the moments. The other material in the concerto is, I hope, the natural and logical result of growing up with, and studying, folk music as we have it in the South. But I do not mean this to imply that I believe in leaning entirely on folk music or that it should in any way limit or hamper our modern musical expression; but rather that it should be the basis, as it was with composers of the past. Probably H. E. Krehbiel, in his book, 'Afro-American Folk-Songs,' was right when he wrote: 'Nowhere save on the plantations of the South could the emotional life which is essential for the development of true folk-song be developed, nowhere else was there the necessary meeting of the spiritual cause and the simple agent and vehicle. Civilization atrophies the faculty which creates this phenomenon, as it does the creation of myth and legend.'

"The words of the Pilgrim Song are as follows:

"'I'm a poor wayfarin' stranger,
While journeyin' thro' this land of woe.
Yet there's no sickness, toil and danger
In that bright world to which I go.'"

The score calls for two flutes, two oboes, English horn, two clari-

nets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, tambourine, cymbals, triangle, wooden block, glockenspiel, xylophone, and the usual strings.

• •

The list of Mr. Morris's compositions includes a symphony, "Poem after Tagore's 'Gitanjali'"; Variations on "Dum-a-Lum," Negro Spiritual for chamber orchestra; concerto for piano and orchestra; string quartet; piano quintet; piano and violin sonata; Rhapsody for piano, violin, and violoncello; piano sonatas; songs.

There have been performances of his music by the Boston Symphony Orchestra under Dr. Koussevitzky; New York Philharmonic Society under Mr. Stransky; Los Angeles Philharmonic Orchestra under Rothwell; Cincinnati Symphony Orchestra under Ysaye; Rochester Philharmonic under Hanson; League of Composers, New York; Pro Arte Quartet; New York String Quartet; Hans Lange Quartet. His Trio and String Quartet were chosen by American committees of the International Society of Contemporaneous Music to send abroad.

TONE-POEM, "A HERO LIFE," OP. 40 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Ein Heldenleben," a "Tondichtung,"* was first performed at the eleventh concert of the "Museumsgesellschaft," Frankfurt-on-the-Main, March 3, 1899, when Strauss conducted from manuscript and Alfred Hess played the violin solo.

The first performance in the United States was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

• •

Strauss began the composition of this tone-poem at Munich, August 2, 1898; he completed the score December 27, 1898, at Charlottenburg. The score and parts were published at Leipsic in March 1899.

The score calls for these instruments: sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps, a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets,

*"Ein Heldenleben," although called a symphonic poem by the composer, is really nothing of the kind. Both in form and programme it is more in the nature of the first movement of a symphony magnified and distended out of all proportion, and consists in strongly contrasted sections and in the conflict of opposing forces. The first three parts constitute the exposition; the battle section is the working-out, and the final sections are a recapitulation not only of the work, but also of the hero's—i.e., his own—life and achievements.—Cecil Gray, "A Survey of Contemporary Music," London, 1924.

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three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare drum, side-drum, cymbals. It is dedicated to Willem Mengelberg and his orchestra in Amsterdam.*

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitifully mean, and yet perhaps dominant and accepted. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) THE HERO, (2) THE HERO'S ADVERSARIES, (3) THE HERO'S HELPMATE, (4) THE HERO'S BATTLEFIELD, (5) THE HERO'S WORKS OF PEACE, (6) THE HERO'S ESCAPE FROM THE WORLD, AND THE COMPLETION.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

I. The Hero (first section).

II. The World that enters in Opposition to the Hero.

(a) The Foes of the Hero (second section).

(b) The Helpmate of the Hero (third section).

III. The Life-Work of the Hero.

(a) The Battlefield of the Hero (fourth section).

(b) The Hero's Works of Peace (fifth section).

IV. The Hero's Escape from the World and the Completion,—the conclusion of the whole matter (sixth section).

THE HERO

The chief theme, which is typical of the hero, the whole and noble man is announced at once by horn, violas and violoncellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to

*The New York Philharmonic and National Orchestra, conducted by Mr. Mengelberg, performed the tone-poem in Boston on March 16, 1922.

contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?'"

THE HERO'S ANTAGONISTS*

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about a half a dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

THE HERO'S HELPMATE †

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, violoncellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

THE HERO'S BATTLEFIELD

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

*The "Widersacher" in "Ein Heldenleben," a patent caricature of Wagner's "Beckmesser-ton."—Adolf Weissmann.

†Nor is there any music more maliciously, malevolently petty than that which represents the adversaries in "Ein Heldenleben." So exceedingly definite is the portrait of the Hero's Consort, for which Frau Richard Strauss without doubt sat, that without even having seen a photograph of the lady, one can aver that she is graced with a diatonic figure.—Paul Rosenfeld.

THE HERO'S MISSION OF PEACE

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

THE HERO'S ESCAPE FROM THE WORLD, AND CONCLUSION

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

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Amerena, P.

OBOES.

Gillet, F.
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Stanislaus, H.

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Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.

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Allard, R.
Panenka, E.

(E-flat Clarinet)

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Battles, A.

ENGLISH HORN.

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TRUMPETS.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
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Raichman, J.
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PROGRAMME

Corelli Suite
Sarabande—Gigue—Badinérie

Beethoven Symphony No. 4 in B-flat major, Op. 60
I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace. Trio. Un poco meno allegro.
IV. Finale: Allegro, ma non troppo.

Sibelius Symphony No. 4 in A minor, Op. 63
I. Tempo molto moderato quasi adagio.
II. Allegro molto vivace.
III. Il tempo largo.
IV. Allegro.

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II. Passacaglia.
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SUITE: (SARABANDE-GIGUE-BADINERIE) . . . ARCANGELO CORELLI

(Born at Fusignano, near Imola, Italy, on February 17,* 1653; died at Rome on January 8, 1713)

This Suite was arranged by Ettore Pinelli† by taking movements from Corelli's Op. 5—"XII Suonate a violino e violone o cembalo" published in folio at Rome in 1700. There were half a dozen editions of this work before 1799. It was arranged in an edition published at London and Amsterdam as a set of trios for two flutes and a bass. Francesco Geminiani arranged the sonatas as "Concerti grossi" and published them in London (*s. d.*). Single sonatas in Op. 5 have been edited by Delphin Alard; by Ferdinand David (Folies d'Espagne, the last movement in Op. 5)‡

Corelli, famous violinist and composer, was a pupil of Giovanni Benvenuti at Bologna. (The story that the four years younger Giovanni Battista Bassani was his teacher is now discredited.) Little is known about Corelli until he went to Rome in 1671, became a member of the Capranica Theatre Orchestra, and studied composition with Matteo Simonelli. It appears that Corelli lived in Germany in 1679-81; was in the service of the Elector of Bavaria at Munich; was in the company of Jean-Baptiste Farinelli, the concertmaster at Hanover of the orchestra maintained by the Elector George, who became George I. of England.§ He was also at Heidelberg. In 1682 he made Rome his abiding place. There his violin playing and the publication of his twelve sonatas for two violins, violoncello, and basso continuo brought him great renown. The Cardinals Benedetto Pamphili and Pietro Ottoboni befriended him. The latter lodged him in his palace, and there Corelli conducted concerts on Mondays. He bequeathed to Ottoboni a valuable collection of paintings and about \$300,000. The Cardinal accepted the pictures, but gave the money to Corelli's relatives. The story that, going to Paris in 1672, he excited Lulli's jealousy, who by in-

*This date is given by Riemann. Paul David, in Grove's Dictionary, gives February 12 or 13. "The dates of Corelli's, birth and death depend on the translation of Corelli's epitaph as copied by Dr. Burney in his "History," says David.

†Pinelli, born in 1843 at Rome, died there in 1915. A violinist and conductor, he was zealous in the cultivation of concert and chamber music in Rome and other Italian cities. "To this end he successfully devoted his long and strenuous activities as violinist, conductor, and teacher." He studied the violin with Ramacciotti at Rome; with Joachim at Hanover. In 1866 he founded at Rome the Society for Chamber Music. With Sgambati in 1869 he organized at the R. Accademia di Santa Cecilia at Rome a school of violin and pianoforte playing, the beginning of the R. Liceo Mus. di Santa Cecilia. In 1867 he founded the Società Orchestrale Romana, which he conducted for many years, bringing out important works of "the classical symphonic art," almost unknown till then in Italy.

‡An oblong edition 4to, with an engraved frontispiece, signed Ant. Meloni del P. P. Bouche, sculpt, two full-page engravings and 68 full-page engraved plates of music, sold by John Walsh, London, about 1699, was unknown to Fétis. It was not in 1907 in the British Museum, which has editions published at Rome, Venice, and Amsterdam circa 1700.

§George I. sent Farinelli as Resident Minister to Venice. He died in 1720, having been born at Grenoble in 1655.

trigues and annoyances drove him away, is probably without foundation.

In his latter years he was a prey to melancholy. Modest, amiable, he was simple in his life; almost shabbily dressed; always going on foot instead of taking a carriage. Many stories are told of his great fame as a violinist; of his adventure with the King of Naples and Alessandro Scarlatti; of his playing to Handel. At Naples he was technically unfortunate. Returning chagrined to Rome, he found that the public favored an oboe virtuoso; that a violinist named Valentini, an inferior player, was applauded. Hence the melancholy of Corelli's later years. But it is not easy to separate, in the early biographical sketches of Corelli and his contemporaries facts from idle gossip.

As violinist he laid the foundation for technical development and writing for the solo instrument; as a composer he founded the manner of orchestral writing on which the future development rested. He was not a brilliant virtuoso, a *Heavenmeister*, but his style was distinguished by breadth, emotion, and nobility. Sir Hubert Parry said of Corelli, the composer:

"Corelli, was almost the first composer who showed a consistent instinct for style, and this marks one of the most important attain-

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ments in the development of instrumental music. For in the earlier part of the century, as has already been pointed out, composers had hardly any idea of adapting their thoughts to the idiosyncrasies of their instruments, and for the most part wrote mere voice parts for them; but Corelli at last attained to the point of writing music to which only the instruments for which he wrote could adequately give effect."

. . .

The Suite played today was brought to this country by Bernardino Molinari as guest conductor of the St. Louis Symphony Orchestra and played at his first concert in the United States on December 29, 1927.

I. Sarabande.

II. Gigue.

III. Badinerie. "Badinerie, as 'Badinage'; foolery, foppery, toying, tumbling, juggling, any kind of apish gambolling." Randle Cotgrave's "French and English Dictionary," second edition, London, 1673. Bach gave this title to the last movement of his "Overture," No. 2, B minor, for flute and strings; as he gave the title "Réjouissance" to the last movement of his Suite in D major, No. 4.

SYMPHONY IN B-FLAT MAJOR, No. 4, OP. 60, LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. The symphony was probably planned and composed in the summer of 1806. The autograph score bears the inscription "Sinfonia 4^{ta} 1806, L. v. Bthvn." "Having been played in March, 1807, at one of the two subscription concerts at Lobkowitz's," Thayer is justified in adding solemnly that "it must have been finished at that time." Beethoven referred to it in his letter to Breitkopf and Härtel from Grätz on September 3, 1806. On November 18 he wrote to them: "For the present, I offer you three quartets and

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

a pianoforte concerto—I cannot yet send you the promised *symphony*, for a gentleman of quality* has taken it from me, on the understanding that after six months I am at liberty to publish it. . . . It might be possible for me to be able to have the *symphony* printed sooner than I expected; in that case you could soon have it. . . . Be assured that I prefer your firm to all others, and shall continue to do so.” But the compositions mentioned in this letter were published by the Vienna *Industrie Kontor*, not by Breitkopf and Härtel.

After the performance of the “Eroica,” Beethoven also worked on his opera, “Fidelio.” The French army entered Vienna, November 13, 1805; on the 15th, Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, “Fidelio” was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik. He visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.† Some, therefore,

* This “Gentleman of quality” was either Count Fries or Count Moritz von Oppersdorff, to whom the Fourth Symphony was dedicated. Thayer thinks it was the latter.

†See “Beethoven’s unsterbliche Geliebte nach persönlichen Erinnerungen,” by Mariam Tenger (Bonn, 1890); Prod’homme’s “Symphonies de Beethoven” (Paris, 1906), and particularly O. G. Sonneck’s remarkable study, “The Riddle of the Immortal Beloved: a Supplement to Thayer’s Life of Beethoven” (large octavo, 67 pp. New York, 1927).

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account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." We do not see the force of this reasoning.*

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4^{ta} 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorff, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music; he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which Beethoven said that he had been obliged to sell the symphony which he had composed for him, and also another—these were probably the Fifth and the Sixth—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorff at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus under der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts

* "In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony—the most perfect in form of them all—and the noble Violin Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making 'a woeful ballad to his mistress' eyebrow?"—Thayer-Krehbiel, "Life of Beethoven."

in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.



The first performance of the symphony in Boston—was it at a concert of the Boston Musical Fund Society on December 8, 1849? This was the second of two "grand concerts for the establishment of a charity fund." G. J. Webb was the conductor. The orchestra was thus composed: ten first violins, eight second violins, four tenors, four violoncellos, five double-basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide, kettledrums, side drum. The concert was in the Melodeon.

The programme was as follows: Beethoven, Symphony No. 4, B-flat major; J. L. Hatton, "To the Skylark," composed for and sung by Fanny Frazer (with orchestra; her first appearance in Boston); W. S. Bennett, Overture, "Najaden"; Mendelssohn, Pianoforte Concerto, G minor (J. L. Hatton, pianist); Mozart, "Crudel' perchè" from "Nozze di Figaro" (Miss Frazer and Mr. Hatton); Keller, Adagio and Polacca for flute (Edward Lehmann); descriptive German song, "Der Eilbote", (sung by Hatton, "descriptive of the feelings aroused by the contents of the different epistles delivered by the 'Eilbote' or messenger"); Donizetti, Overture to "La Fille du Régiment."



The separate orchestral parts of the Fourth Symphony were published in March, 1809,* by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4e Grande Simphonie en si bémol majeur (B dur) composée et dédiée à Mons le Comte d'Oppersdorff par Louis van Beethoven, Op. 60, Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

* Thayer says 1808; but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.

An arrangement for pianoforte by Fr. Stein was published early in 1809.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

*
*
*

The Count Oppersdorff thought he had been shabbily treated by Beethoven. In the summer or fall of 1806, at the time of Beethoven's visit, the Count commissioned the composer to write a symphony for him. Beethoven had begun work on the Fifth Symphony—he wrote in 1808 that the finale is with “3 trombones and flautino—not with 3 kettledrums, but will make more noise than 6 kettledrums and, indeed, better noise.” He laid this Fifth Symphony aside and wrote, during the remainder of his stay at Grätz, the Fourth Symphony, dedicated to the Count. On February 3, 1807 he received for it five hundred florins. “He did not send the Count the score, as was the custom, for exclusive use during a fixed period, but turned it over to Lobkowitz for performance, being in urgent need of money; a year later he substituted the Fifth for the Fourth and accepted from Count Oppersdorff 150 florins in March and 200 in June for it without delivering it, this sum being, it may be presumed, a bonus for the larger work, the Count having asked for something employing an unusual apparatus (hence the ‘three kettledrums’). This symphony was also withheld in the end, for reasons which are not known, and Oppersdorff had to content himself with the mere dedication of the Symphony in B-flat originally designed for him.”*

The name of Count Oppersdorff does not appear again in the life history of Beethoven.

..

Ferdinand Ries, writing from London in June, 1817, to Beethoven, refers to the “beautiful symphony in A-sharp (*sic*)” as played on the 8th “with extraordinary applause.” Ries added: “It frightens one to think of symphony writers when one sees and hears such a work.”

The first performance in Paris was by the Conservatory Orchestra, February 21, 1830. The Philharmonic Society of New York performed the symphony for the first time on November 24, 1849. The programme also comprised Spohr's overture to “Jessonda”; C. Nicholson, Solo for flute, with orchestra (J. A. Kyle); Mendelssohn, Concerto for Violin (Joseph Burke); Rossini, Overture to “William Tell.” Theodore Eisfeld conducted the orchestra of fifty-nine players. In Spain, the symphony was played with the other eight at Madrid in 1878; at Rome, on March 30, 1878; at Leningrad, Damcke heard a performance on March 13, 1853.

*“The Life of Ludwig van Beethoven,” by Alexander Wheelock Thayer, edited, revised, and amended by Henry Edward Krehbiel, Vol. II, p. 123 (New York, 1921).

SYMPHONY No. 4, A MINOR, OP. 63 SIBELIUS
(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

This symphony was performed at Helsingfors in 1911. It was played at the Birmingham (England) Festival on October 1, 1912, when the composer conducted. The first performance in the United States was by the New York Symphony Society, Walter Damrosch conductor, on March 2, 1913.* The first performance in Boston was by the Boston Symphony Orchestra, Dr. Muck conductor, on October 24, 1913. The symphony was played again by this orchestra on November 13, 1914 and November 2, 1917.

The score, dedicated to Elro Järnefelt, calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings. In the last movement a glockenspiel is added.

Mrs. Newmarch says that this symphony, "like the earlier ones, is music of an intimate nature, and much of it was thought out and written in the isolation of hoary forests, by rushing rapids, or wind-lashed lakes. There are moments when we feel ourselves alone with Nature's breathing things."

When the symphony was first performed in New York, Walter Damrosch made prefatory remarks. Henry Edward Krehbiel, reviewing the concert in the *Tribune* of March 3, 1913, wrote: "The symphony by Sibelius is so singular a work that Mr. Damrosch thought it incumbent on him to preface its performance with some remarks setting forth the fact that it was music of an anomalous character and protesting that the fact of its performance must not

*The symphony was performed at a concert of the Philharmonic Symphony Society, Mr. Toscanini conductor, on March 19, 1931.

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be accepted as an expression of opinion on his part concerning the merit of the composition in whole or in part." Timid Mr. Damrosch! "He had placed it upon the programme only because he considered it a duty toward a distinguished musician whose other beautiful and important works had won admiration. It was an ingenious *apologia* and served its purpose in invoking curiosity, and no doubt helping some few score of listeners to make up their minds that the proper thing to do was to applaud after each movement."

Mr. William J. Henderson of the New York *Sun*, noting the fact that Sibelius in this symphony "has parted company with himself" and joined the futurists, said: "He has swallowed the whole tone scale, the disjointed sequences, the chord of the minor second, the flattened supertonic and all the Chinese horrors of the forbidden fifths. But the symphony is a noteworthy composition. It has elemental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed work. The themes are unusual, remote, solitary, but impressively thought; sometimes almost uncouth. . . . The symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvellously pure and transparent, and, above all, the work has much to say. It is a truly characteristic delineation of moods and scenic backgrounds belonging to the wonderful northern land in which the composer lives. In the last movement the proclamation of the peasant nature is made with tremendous eloquence, yet the melody and harmonies almost raise the suspicion that Russia's far eastern Mongols have swept westward and invaded Finland."

On the other hand the critic of the *Evening Post* declared that the symphony was "as inconsequential as the ravings of a drunken man"; the *Tribune* reviewer said it was the work of a cubist in music.

These were the contradictory opinions of writers in the New York of 1913.

. . .

After the performance at the Birmingham (Eng.) Festival, the symphony was performed at Bournemouth, but not in London until March, 1920. The *Daily Telegraph* then said:

"It is as subjective and intimate as the Elgar symphonies, and more remote. One is conscious one is listening to big music; the form is conventional, the treatment original and masterly; the orchestration vivid and powerful, repudiating mere fashions. One keen and intelligent (and honest) concert-goer was heard to remark, 'I'm

not educated up to that.' Precisely—for the stuff of this symphony requires some understanding. It is a work to be heard—not merely read—many times before one can get anything like a proper appreciation of its qualities. There are passages, even in the externally gay Scherzo, that simply baffle one by their aloofness. It was very finely played and heartily applauded, though without undue demonstration."

There was another performance in London in February, 1921. The *Times*, knowing the first five symphonies, thought the Fourth "incomparably the finest. It stands out from its companions in its absolute directness of movement and simplicity of line. Its very simplicity is baffling. . . . The fineness of this sympathy is of the ascetic type which refuses the luxuries of sound and finds a miracle in the simplest relations of notes. From these relations the tunes grow naturally as folk-tunes grow. From the intonation of two notes at the outset comes the whole of the first movement; a perfect fifth is the source of the most expressive melody which crowns the third movement. There is nothing abstruse about it; people only fail to understand it because they cannot believe that any man could be so simple and so real as Sibelius here shows himself to be."

* * *

In 1913 and 1921 many in England and in the United States were unwilling to admit that Sibelius had come into his kingdom or were unable to recognize his importance.

I. A pedal movement on two notes, with a solo violoncello theme over it, gives the material of the opening. A theme based on the theme of the introduction takes the place of the second theme (strings over chords for bassoons and horns). The fantasia section



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is remarkably free. There is a recapitulation section in the orthodox manner.

II. There are hints at the broad chief theme, hints given by horns, later by violoncello before the theme actually appears.

III. The Scherzo is uncommon in this respect, there is no third part. The ending is abrupt, so unexpected that it surprised and disconcerted audiences when the symphony was first performed.

IV. In this rondo there are strange harmonies and apparent confusion of tonalities. After the great climax, "a climax of grim rage and despair . . . the movement ends dully, hopelessly, in a dead gray. A reiterated, discordant complaint of the oboe, and some soft A minor chords of the strings, always more gray, and the symphony, rebellious, enigmatical, the symphony of a man who shakes his fist in helpless fury at the sky, is over."*

SUITE: 1, ARIA E ALLEGRO; 2, PASSACAGLIA; 3, SCHERZO; 4, INTERMEZZO; 5, PERPETUUM MOBILE GEZA FRID

(Born in 1904 at Marmaessziget, Hungary; living at Amsterdam)

This Suite was performed at the Salle Pleyel in Paris on February 9, 1930, by the Orchestra Symphonique de Paris, Pierre Monteux conductor. The programme stated that it was a first performance. The programme also comprised these compositions: Beethoven, Overture to "Egmont"; Handel, Concerto for organ (M. Dupré, organist); Handel "Viens Sommeil" (Mme. A. Trianti); Mahler, Chanson (Mme. Trianti); Saint-Saëns, Symphony, No. 3 (with organ).

Frid began to take piano lessons of his mother when he was five years old; he continued them with Imre von Keéri-Szantó and finally with Bela Bartók. He entered the Budapest Conservatory in 1920, where he studied composition, besides having piano lessons. His teacher in composition was Zoltán Kodály. He left the Conservatory in 1924. The next year he toured Europe as a pianist. For two years he gave concerts with the violinist Zoltán Székely. Later he made his home in Holland.

In 1927 his string quartet† was played at Budapest and London by the Hungarian Quartet (Messrs. Waldbauer, Korstein, Temesváry, Keynelly). Among his other compositions are a string trio (Budapest); violoncello concerto (Leiden and Haarlem); the "Podium" Suite for violin and piano (Budapest, Utrecht, Brussels, Liège, Ghent); Serenade for wind instruments (Brussels, by The Pro Arte; Amsterdam, by the Concertgebouw Sextet).

*Olin Downes in the *New Music Review* (New York), September, 1914.

†Ernest Newmann wrote in the *Sunday Times* of February 13, 1927: "The manuscript quartet of Gesa Frid is the most interesting new work I have met with for some time."

SECOND MATINEE

SATURDAY AFTERNOON, JANUARY 9

AT 2.30

PROGRAMME

Mahler Symphony No. 9
I. Andante comodo.
II. Im Tempo eines Gemächlichen Ländlers.
III. Rondo; Burleske.
IV. Adagio.

Ravel . . . Introduction and Allegro for Harp with Accompaniment
for String Orchestra, Flute and Clarinet

Stravinsky Orchestral Suite from the Ballet, "Petrouchka"
Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance--The Bear
and the Peasant playing a Hand Organ—The Merchant and the Gypsies
—The Dance of the Coachmen and Grooms—The Masqueraders.

Piano: JESÚS MARÍA SANROMÁ

SOLOIST
BERNARD ZIGHERA

STEINWAY PIANO

There will be an intermission of ten minutes after the symphony

The music of these programmes is available at the 58th Street Library

SYMPHONY No. 9 GUSTAV MAHLER

(Born at Kalischt in Bohemia, on July 7, *1860; died at Vienna on May 18, 1911)

This symphony, begun in 1906, was not produced while Mahler was alive. The first performance was at Vienna, in June, 1912. Bruno Walter conducted it. The symphony was published in 1912. The score calls for an unusually large orchestra, with an uncommon number of flutes, oboes, clarinets, and bassoons.

Mahler looked on analytical or explanatory programme notes as the abomination of desolation. He voiced his objections whenever one of his works was announced for performance. If he gave subtitles to the movements of two symphonies—thus the programme of Symphony No. 1, when it was first performed, bore these subtitles: I, "Spring and No End"; II, "Mosaic"; III, "Under Full Sail"; IV, "The Hunter's Funeral Procession: A Dead March in the Manner of Callot"; V, "Dall' Inferno al Paradiso"—these subtitles are not to be found in the published scores.

Mahler's parents were of the tradesman class, in very moderate circumstances. They were ambitious in their longing for education. They moved to Iglau soon after the birth of Gustav. He was a shy, quiet child, sensitive to the hymns and songs of the Moravians and to military music. When he was four years old, he played on an accordion whatever he heard, especially marches of the brass band. Two years later he spent hours with an old pianoforte. When he was eight, he gave lessons at five kreutzers a lesson to a seven-year-old. Music and reading were his passions. He studied at the Iglau Gymnasium, and for a short time at Prague, but his taste for music was so pronounced that in 1875 his father took him to Julius Epstein† at Vienna and begged him to say whether the boy's talent warranted the necessary cost of development. Epstein heard Gustav play, talked with him, and declared him to be "a born genius."

Mahler was fifteen years old when, in the fall of 1875, he entered the Vienna Conservatory. Like Hugo Wolf, he was once described by the authorities as "rebellious," but, unlike Wolf, he was not expelled. He studied pianoforte playing with Epstein; harmony with Robert Fuchs; composition with Franz Krenn. (Krenn [1816–1897], organist, Kapellmeister at the Michaels Church, composed fifteen Masses and other church music, two oratorios, a symphony, and lesser works, and he wrote treatises. He has been described as an excellent musician, taciturn, dry. It was said of him that he had

*Mahler's parents, as he himself said, believed July 1st to be the correct date. The papers relating to his birth were lost.

†Famous pianist and teacher at the Vienna Conservatory (1832–1918).

never been young.) At the end of the first year Mahler took a prize for pianoforte playing, and one for the first movement of a pianoforte quintet. In the second year the director, Joseph Hellmesberger, excused him from counterpoint because his compositions showed his knowledge. Mahler in after years regretted that he had been excused. He took other prizes. On July 11, 1878, at the "Schluss production," a Scherzo from his pianoforte quintet was played, with him as the pianist.

It is often stated that Mahler was a pupil of Anton Bruckner, but Mahler never studied with him at the Conservatory or in private. They were warm friends and Bruckner would often play passages from his symphonies to him. Guido Adler, noting the influence of Bruckner, described him as the "adopted father-instructor" of the young man, who afterwards gave practical expression of his admiration by conducting Bruckner's symphonies. His arrangement for the pianoforte (four hands) of Bruckner's Symphony No. 3, was published probably in 1878. While Mahler was at the Conservatory, he studied at the Gymnasium and entered his name at the Vienna University as a student of philosophy and history. Philosophy was a favorite study with him; he was well versed in the writings of Kant, Schopenhauer, and Fechner. Goethe and Schiller were familiar to him; he delighted in historical, biological, and psychological investigations. His favorite authors were E. T. A. Hoffmann and Jean Paul Richter. Dostoevsky impressed him greatly in later years.

Mahler's fellow-students wondered at his pianoforte playing. From all accounts he might have been a great virtuoso. He composed busily: a violin sonata was praised; he wrote a "Northern" Symphony; he worked on an opera, "Die Argonauten." These and other works were discarded. His "Klagende Lied" was conceived at first as an opera. There is also mention of an opera, "Ernst von Schwaben."

While he was at the Conservatory, he added to his small income by giving pianoforte lessons. After he left the Conservatory, he was engaged in the summer of 1880 at Hall, in Upper Austria, to conduct operettas and music for plays of all sorts in a summer theatre, for the sum of 30 guildens, and for each performance 50 kreutzers extra. In the fall he went back to Vienna, where he taught and composed. In 1881-82 he conducted at a little theatre in Leibach. He again returned to Vienna and worked on an opera, "Rübezahl," which he never completed. He conducted at the Olütz opera-house in 1882-83, and was chorus-master of an Italian season in Vienna. He went to Bayreuth to hear "Parsifal." In 1883 he went to Cassel, where

he remained for two years as second conductor with the title of *Königlicher Musikdirektor*. There he composed his "*Lieder eines fahrenden Gesellen*," began his Symphony No. 1, and wrote music for *tableaux vivants* illustrative of Scheffel's "*Trompeter*." This music was liked and was performed in other German cities.

A letter written by Mahler to Hans von Bülow in January, 1884, has been published in *Querschnitt*:

"*Revered Master*: Forgive me for coming to you once more, even at the risk of being held shameless by you, after having been refused admission by the porter of your hotel. When I first wrote you, I did not dream what manner of firebrand your incomparable art was to burn into my soul. Without verbiage: I am a musician who is wandering about in a nocturnal desert without a lodestar to direct my musical opportunities and ambitions.

"At yesterday's concert, when I beheld all that beauty which I had imagined and hoped for, everything became clear to me. 'Here is your home; here is your master. Your wandering must end now or never!' And so now I am here and implore you. Take me with you, in any capacity you wish. Let me become your pupil, even if I must pay my tuition with blood. What I can do or might do, I do not know, but this you will soon find out.

"I am 23 years old and have been a student at the University of Vienna. I have also studied piano and composition at the conservatory and, unfortunately, have also been the second conductor at the theatre. Whether such husks of experience can be of any avail to a person who believes in art with the deepest yearning and love, you will be the best judge.

"I put myself in your hands, and if you will accept me, I do not know what would mean greater happiness to me. If you will grant me a reply, I am prepared to subscribe to anything you demand. Oh, at least give me an answer!"*

Bülow was touring with the Meiningen Orchestra in January, 1884. A letter to his wife Marie was dated Cassel, January 21, 1884. If he replied to Mahler, the letter is not published in his voluminous correspondence.† The first mention of Mahler's name in Bülow's letters is in one dated May 5, 1885, where he is listed with Weingartner, Nicodé and Zumpe. In August, 1892, Bülow ranked Mahler with Levi, Mottl, Muck, Paur, Weingartner—operatic conductors of intelligence, good-will and initiative. Having conducted a music-festival at Cassel, Mahler left that city for Prague, where he was second conductor at the German opera-house. Anton Seidl was the first conductor. Rehearsals were entrusted to Mahler, who prepared "*Rheingold*" and "*Die Walküre*," but his ability was first recognized publicly by his conducting "*Don Giovanni*." Later he conducted Wagner's music-dramas. At a symphony concert led by him, three of his songs were sung by Fräulein Frank, the first public performance of any of his works.

Dr. Muck conducted at this theatre in Prague (1886-1892). Paul Stefan states that Dr. Muck conducted Beethoven's Ninth Symphony at a Sunday concert in the opera-house; Mahler the Communion

*This translation was published in the *New York Times* of November 23, 1930.

†"*Hans von Bülow Briefe, 1841-1894*"—seven volumes (Leipsic, 1895-1908). "*Brief-Wechsel zwischen Franz Liszt und Hans von Bülow*" (Leipsic, 1898).

scene from "Parsifal." The Deutsche Schulpfennig Verein arranged for a repetition of this concert on February 21, 1886. As Dr. Muck was obliged to be absent, Mahler conducted the symphony and the excerpt from "Parsifal" with "true *terribiltà* and without the score." He received an address of thanks for this and for his work in behalf of Mozart, Beethoven, and Wagner. Later he worked earnestly in Smetana's cause.

From the summer of 1886 till the summer of 1888 Mahler was second conductor at the Leipsic opera house. Arthur Nikisch was the first, but he had many engagements abroad; he was sick for six months, so Mahler conducted many performances. The relationship was friendly; Mahler was appreciated by the musicians; he left Leipsic because he wished to be the chief conductor. At Leipsic he knew the grandson of Weber, who asked him to complete and revise his grandfather's opera "Die drei Pintos." Mahler did this. The opera was produced at Leipsic on January 20, 1888, with great success.*

Mahler was chief conductor at the Budapest opera-house from 1888 to 1891. The opera-house was in a sorry state; he made it famous throughout Europe, but he could not agree with Count Géza Zichy, one-armed pianist, composer, and poet, who became the Intendant early in 1891. Mahler resigned his position and was called by Pollini to Hamburg, where he ruled for six years and conducted as a "guest" in other cities. He also conducted subscription concerts in Hamburg. In the summer of 1892, with a company made up chiefly of Hamburg's singers and orchestral players, he visited London and gave performances of "Tristan and Isolde," the "Ring" and "Fidelio."

In 1897 he was invited to take the place of Wilhelm Jahns as first conductor of the Vienna Opera House. Soon afterwards he was appointed general director. He ruled with an iron hand; began a reformation of the repertoire; insisted on new *mise-en-scène* of operas by Mozart, Gluck, Wagner. "This was the greatest period of the Vienna Opera House," according to Dr. Egon Wellesz of that city. Mahler also conducted the concerts of the Philharmonic Society in Vienna (1898-99 till 1901). From 1898 to 1900 he conducted the Gesellschaft concerts.

Late in 1907—he had married Alma Maria Schindler in 1904—he came to New York, where for three years he conducted operas at the Metropolitan Opera House. Among the operas were the music-

*An Entr'acte Intermezzo from "The Three Pintos" was performed at a concert of the Boston Symphony Orchestra in Boston on March 6, 1925, Dr. Koussevitzky conductor. This Intermezzo was undoubtedly written by Mahler. Bülow wrote to Richard Strauss in March, 1888, whether the opera was "Weberei" or "Mahlerei," it was an "infamous, old-fashioned trumpy thing."

dramas of Wagner; "Fidelio," "The Marriage of Figaro," "The Sold Bride," and Tchaikovsky's "Pique Dame." His first appearance at the Metropolitan was on January 1, 1908 ("Tristan and Isolde"); his first appearance in this country as a concert conductor was on November 29, 1908, with the Symphony Society. In 1909 he was made director of the re-organized Philharmonic Society. He held this position during the seasons of 1909-10 and 1910-11; before the end of the latter season, ill health obliged him to give up conducting. Hoping to find relief from a disease of the heart, he went to Paris for treatment. He proceeded to Vienna, for it was his wish to die there. Inflammation of the lungs brought the end. He was buried on May 22, 1911, in the Grinzing Cemetery. According to his wish, the services were simple. There were no speeches at the grave.

His last year in New York was not a happy one. He was literally sick at heart, worried by trifling matters of detail, and his natural nervousness became a torment to him. Before he sailed for Europe, Theodore Spiering, the concert master of the Philharmonic Society, was obliged to conduct in his stead. It was well known that Mahler was worried by well-meaning officers of the Society and by critics who protested, not always without reason, against liberties taken by him in rewriting scores of masters.



MAHLER THE COMPOSER

SYMPHONIES:

No. 1. D major. Begun in December, 1883; completed at Budapest in 1888; produced at Budapest, Mahler, conductor, on November 20, 1889; published in 1898. The Budapest programme described it as a "symphonic poem in two parts." When it was performed at the Tonkünstler Fest at Weimar on June 3, 1894, through the insistence of Richard Strauss and Dr. Kretzschmar, it was known as "Titan" (after Jean Paul Richter's romance).

No. 2. C minor. Begun and completed in 1894. First performed at a Philharmonic Concert in Berlin, Richard Strauss, conductor, on March 4, 1895. Only the three instrumental movements were then performed. The second and third met with great favor; Mahler was called out five times after the Scherzo. The majority of the Berlin critics distorted or suppressed this fact and represented the performance as a fiasco. The whole of the symphony was performed for the first time at Mahler's concert at Berlin on December 13, 1895. According to Ernst Otto Nodnagel, the critics again behaved "indecently"; took the purely orchestral movements for granted, and heard only the finale with the tenor and contralto solos. One of them spoke of "the cynical impudence of this brutal and very latest music maker." Nikisch and Weingartner were deeply impressed, and the greater part of the audience was wildly enthusiastic.

No. 3. F major, known as the "Summer Morning's Dream," or "Programme" Symphony. Sketched in 1895, completed in 1896. Produced piecemeal in 1896 at Berlin and Hamburg; in 1897 at Berlin. First performance of the whole symphony at a concert of the Allgemeiner Deutscher Musikverein at Krefeld in June, 1902. Published in 1898.

No. 4. G major. Composed in 1899-1900. First performance at Munich by the Kaim Orchestra on November 28, 1901. Mahler conducted. Published in 1900.

No. 5. C-sharp minor, known as "The Giant" Symphony. Completed in 1902.

First performance at a Gürzenich concert in Cologne, October 18, 1904. Mahler conducted. "Breathless silence after the first movement." At the end much applause and some hissing. Published in 1905.

No. 6. A minor. Composed in 1903-04. Performed under Mahler's direction at the Tonkünstler Fest at Essen on May 27, 1906. Published in 1905.

No. 7. E minor. Composed in 1904-06. Produced at Prague on September 19, 1908. Mahler conducted. Published in 1908.

No. 8. In two parts, with soli and double chorus: first part, hymn, "Veni, Creator Spiritus," as a sonata first movement, with double fugue; second part, the last scenes of "Faust," in form of an Adagio, Scherzo, and Finale. Composition begun in 1906. First performance at Munich as "Symphony of the Thousand" on September 12, 1908, the year of publication.

No. 9. Begun in 1906. Produced at Vienna late in June, 1912, Bruno Walter, conductor. The last movement is an Adagio.

No. 10. Composed in 1909-10; left unfinished by Mahler. First performance at Prague on June 6, 1924, Alex von Zemlinsky, conductor.

Mahler also composed "Humoresken," for orchestra.

VOCAL:

The four "Lieder eines fahrenden Gesellen" were composed in 1883, and published with score and pianoforte version in 1897. They were first sung by Anton Sisternans in Vienna, March 16, 1896.

"Lieder und Gesänge für eine Singstimme und Klavier" were published in 1892.

Songs from "Des Knaben Wunderhorn" were composed in 1888-1901. "Urlicht" is the contralto solo in Mahler's Second Symphony.

"Kindertotenlieder,"* text by Rückert, all songs with chamber orchestra, were composed at Maiernigg in 1900-02.

"Das Klagende Lied," for solo voices, chorus, and orchestra, begun when Mahler was eighteen, and completed in 1880, was first performed at Vienna on February 17, 1901. There was a revision in 1898; the orchestral score was rewritten after 1900. The poem, based on the old legend of the singing bone, was written by Mahler in 1878. The first part is not published; the manuscript in 1924 was in the possession of Mahler's sister Justine, who married Arnold Rosé, violinist and leader of the Rosé Quartet. The cantata was published in 1899.

There is a series of songs with orchestra, as "Der Schildwache Nachtlied; also a collection of songs with poems by Rückert.

INTRODUCTION AND ALLEGRO FOR HARP, WITH STRING ORCHESTRA, FLUTE, AND CLARINET JOSEPH MAURICE RAVEL

(Born at Cibourg, Basses-Pyrénées, March 7, 1875; living at Montfort-l'Amaury, near Paris)

This work, written and published in 1906, was performed for the first time at a concert of the Cercle Musical, Paris, on February 22, 1907, when Mlle. Micheline Kahn was the harpist. The score is dedicated to Albert Blondel, the head of the famous firm of Erard, pianoforte and harp manufacturers, in Paris.

The first performance in the United States was at a Longy Club concert in Boston, on February 8, 1910: Messrs. Schuëcker, harp; A. Maquarre, flute; G. Grisez, clarinet; Georges Longy, conductor.

Ravel's string quartet was composed in 1902-03. The Introduc-

*Sung by Ludwig Wüllmer in New York on January 6, 1910, at a concert of the Philharmonic Society, conducted by Mahler.

tion and Allegro was his second contribution to chamber music. It might justly be called a harp concerto with accompaniment for a chamber orchestra, for the harp is prominent; there are many solo passages for it, also a long cadenza. The Introduction, *très lent*, begins with a melody in thirds for flute and clarinet which is worked up to a climax. The harp enters with the first theme of the Allegro. The first two measures of the theme in thirds are now used as a subsidiary second motive. Immediately before the cadenza for the harp, the two chief themes are heard simultaneously in skilfully arranged combination.

"Ravel's chamber music clearly shows the lines along which his thought has developed. Starting with the quartet, which shows the influence of Fauré, and is the work of a romantic, the next point is reached four years later with the Introduction and Allegro written after the first large piano works had appeared, and already showing tendencies towards impressionism. Seven years later, in the Mallarmé songs, there is a further development, this time towards the far distances of a more abstract style, but saved always from too frigid a manner of presentation by alliance with that highly organized, and at the same time nervous and flexible management of formal construction which is seen in all his work."—Scott Goddard.

ORCHESTRAL SUITE FROM "PÉTROUCHKA."

IGOR FEDOROVITCH STRAVINSKY

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"The Battle at Kerjenetz," from Rimsky-Korsakov's "Kitezh" and "Scheherazade" were also on the bill.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecu-

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tion. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rules in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan* :—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik*, a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakov's 'Kitezh.'

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does

*Published by Frederick A. Stokes Company, New York, 1917.

†There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettle-drums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

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Prokofieff "Classical" Symphony, Op. 25

- I. Allegro.
- II. Larghetto.
- III. Gavotte.
- IV. Finale.

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"CLASSICAL" SYMPHONY, OP. 25 . . . SERGE SERGIEVICH PROKOFIEFF

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

* *

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of *branle*. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this

performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists today was invented by Vestris; it is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," was danced at the court balls.

Fertault described the gavotte as the "skillful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the

*In "Iphigénie en Aulide" (1774).

†The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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Boston, Mass.

"Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet pantomime "Les Petits Riens," with music written by Mozart in Paris, produced at the Opéra, Paris, June 11, 1778. This music, supposed for a long time to be lost, was found in the Opéra library in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4. In each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

* *

The first performance of this Symphony in Boston was by the Boston Symphony Orchestra on January 26, 1927.

The Programme was changed too late to make a corresponding change in the Notes.

"KONZERTMUSIK" FOR STRING AND BRASS INSTRUMENTS

PAUL HINDEMITH

(Born at Hanau, on November 16, 1895; living at Frankfort-on-the-Main)

Hindemith, at the age of eleven, played the viola in the theatre and in the moving-picture house; when he was thirteen, he was a viola virtuoso, and he now plays in public his own concertos for that instrument. When he was twenty, he was first concert-master of the Frankfort opera-house.* His teachers in composition were Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory in Frankfort. He is the viola played in the Amar Quartet (Licco Amar, Walter Casper, Paul Hindemith, and Maurits Frank—in 1926 his brother Rudolf was the violoncellist).

* *

Apropos of a performance of one of his works, in Berlin, the late Adolf Weissmann wrote in a letter to the *Christian Science Monitor*: "Promising indeed among the young German composers is Paul Hindemith. More than promising he is not yet. For the viola-player Paul Hindemith, traveling with the Amar Quartet through half Europe, has seldom time enough to work carefully. The greater part of his compositions were created in the railway car. Is it, therefore, to be wondered at that their principle virtue lies in their rhythm? The rhythm of the rolling car is, apparently, blended with the rhythm springing from within. It is always threatening to out-run all the other values of what he writes. For that these values exist cannot be denied."

A foreign correspondent of the *London Daily Telegraph*, having heard one of his compositions, wrote: "It was all rather an ex-

*He gave up this position in 1923 to join the Amar Quartet.

hilarating nightmare, as if Hindemith had been attempting to prove the theorem of Pythagoras in terms of parallelograms, which is amusing, but utterly absurd."

It has been said by A. Machabey that Hindemith has been influenced in turn by Wagner, Brahms—"an influence still felt"; Richard Strauss; Max Reger, who attracted him by his ingenuity and freedom from elementary technic; Stravinsky, who made himself felt after the War; and finally by the theatrical surroundings in which he lives. "He is opposed to post-romanticism. Not being able to escape from romanticism in his youth, today he seems to be completely stripped of it. Freed from the despotism of a text, from the pre-established plan of 'program-music,' from obedience to the caprices and emphasis of 'sentiment,' music in itself suffices. . . . The reaction against romanticism is doubled by a democratic spirit which was general in Germany after the War." Therefore he has had many supporters, who welcomed, "besides this new spirit, an unexpected technic, unusual polyphony and instrumentation, in which one found a profound synthesis of primordial rhythms, tonalities enriched and extended by Schönberg and Hauer, economical and rational groupings of jazz." Then his compositions are so varied: chamber music for the ultra-fastidious; melodies for amateurs; dramatic works for opera-goers; orchestral pieces for frequenters of concerts; he has written for débutants and children;* for the cinema, marionettes, mechanical pianos, brass bands. Work has followed work with an amazing rapidity.

* *

The catalogue of Hindemith's compositions is already a long one.
CHAMBER MUSIC: Two violin sonatas, E-flat and D major, Op. 11;

*"A novel feature of the International Festival at Oxford this year will be the performance of Hindemith's 'Wir bauen eine Stadt.' This is a children's game which the composer, who is keenly interested in all educational matters, has arranged to be played to music. I am told that it is part of the curriculum of more than fifty schools, in Germany, and it is hoped to arrange that it shall also be undertaken by children here."—*Daily Telegraph* (London), February 7, 1931.

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ORCHESTRAL CHAMBER MUSIC: A concerto for strings; concerto for piano and orchestra; concerto for violoncello; concerto for orchestra; concerto for viola; concert music for woodwind instruments; concerto for viola d'amore; concerto for organ and chamber orchestra.*

VOCAL: Cycle, "Melancholie," for contralto and string quartet; two Ballad Cycles—"Die Junge Magd" and "Das Marienleben"; music set to poems by Walt Whitman (for baritone); Eight Lieder for soprano, etc.

Cantata of six parts, for soprano, oboe, viola, and violoncello.

Hindemith's "Auf der Treppe sitzen Ohrchen" and "Durch die Abendlichen Gaerten," Op. 17, have been sung in Boston by Mme. Eva Gauthie.

"Serenade," composed to texts of a romantic nature by Adolf Licht, Ludwig Lieck, Eichendorff, Mahlmann, and Meinhold. Each one of the poems is preceded by a little instrumental prelude in which the composer affects to show himself entirely detached from his subject.

"But it is a device which deceives nobody," said a Parisian critic in May, 1927. "In order to deceive, it would have been necessary that neither the voice nor the words should intrude; as soon as they are heard all this fine subjectivism collapses, through them are heard the beating of a heart that pulses like all the hearts of the world; and it is then that the art of M. Hindemith is most moving. . . . It is said that M. Hindemith employs in the theatre the same methods used in his chamber music, and that in his latest work he accompanies the most tragic scene with a little air played by the flute. We wager that if the scene moved his audience it is because the theoretical principles of objectivism were not apparent. The day when M. Hindemith lets fall from his face the mask he has placed there, we shall see that he presents the familiar features of the romantic musician and the essentially German symphonist, a fertile author of monumental works of great potential worth."

"Lindbergh's Flight," a cantata for soloists, chorus, and orchestra, words by Bert Brecht; music by Hindemith and Kurt Weill† (Baden-Baden, July, 1929).

FOR THE STAGE: "Mörder, Hoffnung der Frauen,"‡ one act (Stuttgart, 1921—the music is said to be much more amiable than the title).

"Das Nusch-Nuschi,"§ one act (Stuttgart, 1921—first performed in concert form).

*"Kleine Kammermusik" for five wind instruments was played in Boston at a concert of the Boston Flute Players' Club, Mr. Laurent musical director, in Boston, on November 15, 1925. Flute, Mr. Laurent; oboe, Mr. Gillet; clarinet, Mr. Allegra; horn, Mr. Valkenier; bassoon, Mr. Allard.

†Hindemith's music was afterwards withdrawn. Weill's music was announced for performance by the Philadelphia Orchestra on April 4, 5, 6.

‡Text by Oskar Kokoschka, painter and poet. Sombre drama of the relations between man and wife.

§Music for Franz Blei's Burmese puppet play.

"Sancta Susanna," one act (Frankfort, 1922).

"Tuttfantchen Weihnachten," Incidental Music for a Christmas fairy tale with song and dance (Darmstead, 1922).

"Cardillac," libretto, based on E. T. A. Hoffmann's "Das Fräulein von Scuderi: Erzählung aus dem Zeitalter Ludwig des Vierzehnten" (third volume of "Die Serapions-Brüder"). This opera, produced at Dresden on November 9, 1926, has excited marked attention in German, Austrian, and Czecho-Slovakian opera houses.

"Zwischenakts-potpourri," chamber opera (Baden-Baden, July 20, 1927).

"Hin und Zurück," based on a sketch from Charlot's Revue, in which a little melodrama is played first forward and then backward, with hilarious results. The music was also reversed, with Hindemith's customary mastery.

"Neues vom Tage" (Berlin, June 8, 1929).

"The plot concerns Laura and Edward, an ordinary married couple, who fail to agree. The curtain has barely risen for the first scene, when they are found in a bitter quarrel. Cups are smashed, we hear abuse, even revolver shots. Suddenly the relieving thought occurs to them: 'We will get a divorce!' No sooner said than done! The next scene finds them at the registrar's. But the matter is not so simply solved. Their friends, another married couple, quickly succeed, by means of a feigned case of adultery, in getting a divorce, yet Laura and Edward have no end of difficulty. In order to provide a cause for divorce, they hire the handsome Mr. Hermann; but Edward interrupts the first rendezvous at a museum, and, in a sudden fit of jealousy, flings a valuable statue of Venus at the professional adulterer's head and is taken to prison. Handsome Mr. Hermann—now actually, not professionally, in love with Laura—makes a surprise call on her in the bathroom of her hotel. The hotel staff also appears on the scene. Indignation, excitement, scandal! Since both Laura and Edward have aroused public interest, a manager presents himself to engage them for his theater. As the headliners in a variety show they abuse each other, smash cups and statues every evening, and end in discovering that, after all, they are well fitted for each other. They decide to remain together, but the chorus of newspaper readers object. 'You are no longer private persons; you appear in the papers; you are the News of the Day! You must be divorced! The reader is entitled to his rights!'"—Hans Gutman in *Modern Music* (New York City).

"Der Dämon," dance pantomime for flute, clarinet, horn, trumpet, piano, and string quintet.

A "Triadic" Ballet for mechanical organ is also mentioned.

"Vormittags Spuk" ("The Spook of the Forenoon"), by Werner Graff and Hans Richter. Hindemith's music, composed for the mechanical piano (Baden-Baden, 1928), was arranged by him to accompany this film (Baden-Baden, 1929).

"Lehrstück," which at Baden-Baden in July, 1929, was greeted by hisses, whistles, shouts, and tramlings. We quote from a letter to the *Christian Science Monitor*:

"The title is barely translatable; 'Instructive Piece' hardly suggests the ambiguity of the German term, which here implies 'musical instruction' as well as a lesson in morality and worldly wisdom. This 'Lehrstück' is a cantata, a drama, a circus, a cinema, and a morality play all in one. All of that is in it, and none of it completely. In its intentions it comes nearest to being a morality play—something similar to the German version of "Everyman," which Hugo von Hofmannsthal and Max Reinhardt concocted for the annual

Salzburg Festival. Bert Brecht is more forceful, more direct than Hofmannsthal; and more sincere, though in a cruder manner.

"The scene for this 'Lehrstück' is unique. A central platform shelters the small chorus, two soloists, a speaker and the orchestra, the brass section of which is placed—invisible—at the left end of the balcony. Also on the central platform, seated apart, is the tenor soloist—representing an aviator, though he, like all the other performers, is dressed in simple street attire; beside him we observe a wooden imitation of an airplane—the sole suggestion of a stage setting in the accepted sense. The entire right-hand wall of the hall is taken up by a cinema screen. Amid the performers sit Bert Brecht and Paul Hindemith, the authors. Above them all we see a second screen, and projectors announce on it the titles of the scenes.

"But—and this is the novel part of the performance—from time to time there appear words and notes. Then Hindemith rises, and beckons the audience to join the music by heartily singing the notes thus projected, to words that are a vital part of the play. They bid the performers perform certain actions—much like the counter-chorus in Bach's Passions. A church service? Or a Salvation Army meeting? Variety? Clowns appear at one juncture of the play and perform crude antics not free from political and social allusions, while the brass section of Hindemith's orchestra indulges in a brutal, circus-like music. And at the end, the audience is asked to sing the closing chorus, emphasizing the morality of it all.

"The meaning of it all is clear enough: it is the old mystery play transplanted into the modern atmosphere of 'collectivism.' The idea is fascinating—its realization was inadequate owing to lack of a suitable hall. To carry the idea to the logical end, moreover, the audience should be allowed to take parts spontaneously, not to given words and music: a return to the primeval form of the improvised theater. 'Lehrstück' was stimulating as a unique experiment, even though its realization came near the narrow line which separates the lofty from the ludicrous."

. . .

Hindemith's Concerto for orchestra was played in Boston by the Boston Symphony Orchestra on March 5, 1926, and October 5, 1928.

RHAPSODY, No. 2, FOR ORCHESTRA GEORGE GERSHWIN
(Born at Brooklyn, N.Y., on September 26, 1898; living in New York)

In the winter of 1930, Gershwin and his brother Ira, the writer of songs, went to Hollywood. "I go to work for the 'talkies' like any other amateur," he told a reviewer, "for I know very little about them. I am not a film fan, a movie addict, neither am I crazy about shows. When I get time off, I either have a few friends in for a musical evening, or go to hear a symphony concert."

As Dr. Isaac Goldberg puts it in his well-documented and entertaining "George Gershwin: a Study in American Music"*—a book that will be of value to the future historian of music in this country: "Gershwin's first 'Rhapsody' had been born in the upper reaches of Gotham. His second originated in the aphrodisiac atmosphere of Beverly Hills, California, redolent of oranges and Greta Garbo. It was born of an orchestral sequence inserted into the picture 'Delishious.'" ("Delicious," a screen comedy drama adapted by Guy Bolton and Sonya Levien from the original story by Bolton, lyrics by Ira Gershwin, music by George Gershwin, was shown in Boston at the Metropolitan Theatre on Christmas Day, 1931. Janet

*Published by Simon and Schuster, New York, 1931.

Gaynor took the part of Heather Gordon; Charles Farrell that of Jerry Beaumont.)

Gershwin wrote to Dr. Goldberg on December 22, 1930—the letter is not in the biography—“Our picture”—“Delicious”—“is practically written, with the exception of a Manhattan Rhapsody—or Fantasy—which I am going to write for it.” This was evidently, says his biographer, a short sequence some five minutes long. The story of “Delicious” is in part laid in streets of New York. For this “sequence” Gershwin bethought him of a “rivet” theme, the “eternal tattoo” of the skyscraper riveters.

The Second Rhapsody was originally entitled “Rhapsody in Rivets.”* “I wrote it,” says the composer in a letter dated June 30, 1931, “mainly because I wanted to write a serious composition and found the opportunity in California to do it. Nearly everybody comes back from California with a Western tan and a pocketful of moving-picture money. I decided to come back with both those things, and a serious composition—if the climate would let me.”

He had written to Dr. Goldberg on April 29, 1931: “I am taking whatever time I can to orchestrate my new Rhapsody, and last night finished up the slow theme, which means I have a little less than half of it completed”; on May 12: “I have two score and ten pages of orchestration finished.”

The score calls for full modern orchestra with drums, cymbals, wood block, fly-swatter, xylophone, harp.

For a trial hearing an orchestra was engaged that played in a studio of the National Broadcasting Company on June 26, 1931. Since then, Gershwin has somewhat revised the score.

*
* *

Gershwin's family was not musical; as a child he heard little music. He and his street companions thought there was something wrong with youngsters who went in for music. “To scrape away at the fiddle, to wear out one's fingers on piano keys, was to be a ‘little Maggie,’ a sissy.” It was little Maxie Rosenzweig, now Max Rosen, the violinist, then a child wonder, who, by playing at a public school Dvořák's “Humoresque,” gave George “a revelation of beauty.” They became chums. A second-hand upright piano had made its way into the Gershwin home. The boy's first teachers were women. “Twenty years ago the flat rate for piano lessons on the New York curb was fifty cents.” Then came Goldfarb, who played the piano “with great gusto and with a barrel of gestures,” according to Gershwin's recollection. Von Zerly had once been a leader of a Hungarian band. He charged George a dollar-and-a-half a lesson, a stiff price in those days. It was Charles Hambitzer who was the first great musical influence in Gershwin's life. He, a player of many instruments and a composer, found his new pupil a genius: “He wants to go in for this modern stuff, jazz, and what not. But I'm not going to let him for a while. I'll see that he gets a firm

*“The name ‘Second Rhapsody’ was an eleventh-hour change. I believe it was made so as to emphasize the purely musical character of the composition. ‘Manhattan Rhapsody’ or ‘Rhapsody in Rivets’ would have suggested too strongly a programme.”
—Dr. Goldberg.

foundation in the standard music first." "Under Hambitzer," says Gershwin, "I first became familiar with Chopin, Liszt, and Debussy. . . . Harmony, up to this time, had been a secret to me. I've always had a sort of instinctive feeling for tone combinations, and many of the chords that sound so modern in my orchestral compositions were set down without any particular attention to their theoretical structure. When my critics tell me now and then I betray a structural weakness, they are not telling me anything I don't know."

Hambitzer died of tuberculosis when he was thirty-seven years old. Gershwin has had piano lessons sporadically from some of his friends, as Ernest Hutcheson. He has studied harmony with Edward Kilenyi, and had some instruction under Ruben Goldmark, but he is virtually self-taught, as he is in orchestration. His early education was completed by attending orchestral concerts and recitals. Early in 1914 he made his first public appearance as a pianist and the composer of a tango at an entertainment of the Finley Club of New York City College. His name on the program was "Gershvin."*

George was an intense listener: "I had gone to concerts and listened not only with my ears, but with my nerves, my mind, my heart. I had listened so earnestly that I became saturated with the music. . . . Then I went home and listened in memory. I sat at the piano and repeated the *motifs*. I was becoming acquainted with that which later I would try to interpret—the soul of the American people."

Having attended the High School of Commerce for a year or two, he entered the employ of Remick's, the music-publishing firm, as a "plugger" in Tin Pan Alley, hired for his evident ability and promise. He was a floor-pianist, observing what songs and tunes were accepted; what bid fare to be popular. He began to invent tunes. He was hired as rehearsal pianist at \$35 a week for "Miss 1917," music by Herbert and Kern. His first printed song, was published by Tilzer: "When you want 'em, you can't get 'em; when you've got 'em, you don't want 'em." This was in 1916. He went on the Keith Circuit as accompanist to Louise Dresser. Max Dreyfus hired him as a salaried composer. His songs were heard in revues and other shows. He toured as special accompanist for Nora Bayes.

His first score for a "full musical comedy" was for "La La Lucille" (1919). His fame began to spread. He wrote for "White's Scandals" (1920-24). His jazz opera "Little Monday Blues," in one act, was produced at New Haven in White's Scandals of 1922. Then came an invitation from London to write the entire score for "The Rainbow Revue"; he was to receive \$1,500 and passage money both ways. His debut in England was a fiasco.

On November 1, 1923, Eva Gauthier put songs by Gershwin on her program. That evening he made his first appearance as a concert pianist—"as pianist of the jazz touch, the jazz improvisation, and the jazz polyrhythms."

On the afternoon of February 12, 1924, the famous "Rhapsody in

*Dr. Goldberg wrote to me (December 23, 1931): "Someone who claims to have seen the passport of Gershwin's father maintains that the family name originally was Gershkowitz, which is equivalent to Hershkovitz, a fairly common Jewish name. I learnt this—if it is true—too late for inclusion in my book. George's first name originally was Jacob; Ira's name was originally Isidore."

Blue" was produced at Paul Whiteman's concert in Æolian Hall, New York. Gershwin was the pianist.*

On December 4, 1926, Mme. d'Alvarez sang jazz songs at her recital. Gershwin toured with her as solo pianist and accompanist and wrote for these concerts a series of five preludes for the piano.

On December 3, 1925, the Piano Concerto was produced by Walter Damrosch in Carnegie Hall.† Damrosch made prefatory remarks to the effect that Lady Jazz had not encountered a knight who could lift "her to a level that would enable her to be received as a respectable member in musical circles. George Gershwin seems to have accomplished this miracle. He has done it boldly by dressing this extremely independent and up-to-date young lady in the classic garb of a concerto. Yet he has not detracted one whit from her fascinating personality. He is the prince who has taken Cinderella by the hand and openly proclaimed her a princess to the astonished world, no doubt to the fury of her envious sisters."

Gershwin's "An American in Paris" was produced at a concert of the Philharmonic Symphony Society of New York in Carnegie Hall, Walter Damrosch conductor, on December 13, 1928. Mr. Deems Taylor's description of the score is reprinted by Dr. Goldberg. Mr. Taylor wrote that this piece, which was largely written in Paris,

*For a full account of this Rhapsody, descriptive, analytical, with quotations from the score, see that elaborate study, "So This Is Jazz," by the late Henry O. Osgood (Boston, 1926), and Dr. Goldberg's *Life of Gershwin*.

†For a description with quotations in music, see Dr. Goldberg's "George Gershwin," pages 204-217. The orchestra was composed of eight violins, banjo, two trumpets, two horns, three saxophones, two trombones, two tubas, two pianos, and drums, according to Osgood.

TOWN HALL

Sunday Afternoon, February 14, at 3

Recital by

ROLAND HAYES

TENOR

PROGRAMME

Mozart	Canzonetta, "Ridente la Calma"
Durante	"Danza, Danza"
Torelli	Arietta, "Tu Lo Sai"
Schubert	"Die Liebe Hat Gelogen"
Schubert	Romanze from "Rosamunde," "Der Voll Mond Strahlt"
Schubert	"Ganymede"
Schubert	"Wohin"
Myron P. Jacobson	"Reverie"
Duparc	"L'invitation au Voyage"
Glière	"O, that Thou Couldst Know"
Taneieff	"The Fountains"
Gretchaninoff	"The Wounded Birch"
Griffes	"In a Myrtle Shade"

NEGRO SPIRITUALS

"O, Le' me Shine"
 "Feed My Sheep"
 "Where you been a'hidin', Sinner?"
 "Poor Pilgrim"
 "Good News"

is programme music, "in that it engages to tell an emotional narrative; to convey, in terms of sound, the successive emotional reactions experienced by a Yankee tourist adrift in the City of Light. It is absolute music as well, in that its structure is determined by considerations musical rather than literary or dramatic. The piece, while not in strict sonata form, resembles an extended symphonic movement in that it announces, develops, combines, and recapitulates definite themes. Only, whereas the ordinary symphonic movement is based upon two principal themes, 'An American in Paris' manipulates five."

After the "Rhapsody in Blue," Gershwin was again invited to England. "Primrose" was a great success. It was the first Gershwin score to be printed in full—the publication was in England.

Gershwin, with his brother, went to Paris in the spring of 1928. The "Rhapsody in Blue" was performed by the Pasdeloup Orchestra, Rhené-Baton conductor, on March 31, 1928. The two pianists, Wiener and Doucet, also played Bach's Concerto in C minor for two pianos and orchestra. The Concerto in F was performed on May 29, at Tiomkin's concert, led by the present conductor of the St. Louis Symphony Orchestra, Mr. Goldschmann. Dmitri Tiomkin was the pianist. Gershwin had this to say of the difference between the American and the European manner of playing his music: "The comparatively rough American way of execution brings out an entirely different effect from the French method of being so exact with every note." At the concert led by Vladimir Golschmann, Aaron Copland's "Cortège Macabre" was performed, also music by Weber and Liszt.

A ballet version of the "Rhapsody in Blue" was produced at this time by the Ballet Russe at the Champs-Élysées Theatre.

* *

For a complete list of Gershwin's music for the theatre, also for titles of his many songs, one should consult the index in Dr. Goldberg's "George Gershwin." The list is long. Perhaps the most important contributions to musical comedy and revue are "La La Lucille" (1919); all music for "George White's Scandals" (1920-24); "Our Nell" (1923); "Sweet Little Devil" (1923); "Lady, Be Good" (1924); "Primrose"; "Rainbow"; "Stop Flirting"; "Tip-Toes"; "Blue Monday" (1922—opera in one act, revived as "135th Street on December 29, 1925"); "Song of the Flame" and "Tell Me More" (1925—though the former was written long before and had been "tried out" before that date); "Oh Kay" (1926—entitled successively, at first, "Mayfair," "Miss Mayfair," and "Cheerio"); "Strike up the Band" (1927); "Funny Face" (1927); "Treasure Girl" (1928); "Show Girl" (1929). Add "Girl Crazy"; "Of Thee I Sing"; music for the film play "Delicious," noted above.

* *

At a reception given to Gershwin shortly after the production of "An American in Paris," Otto H. Kahn made a speech which was then regarded as an invitation to write an opera for the Metropolitan Opera House. Gershwin talked in an interesting manner with Dr. Goldberg in New York and in Boston on the subject of opera:

"The Indians are quite as obsolete as their wooden brothers that used to stand in front of the cigar stores. They are farther from the thoughts of contemporary Americans than are Frenchmen, Italians, and Russians. I am content to leave them and the Wild-Westerns in the dime novels that Ira used to read. I am, frankly, not interested in the traditions of opera. As a matter of fact, I am a man without traditions, so far as concerns music. Tell me, where is the sense, and where is the personal satisfaction, in doing

over again what has been done before and done better? When I think of a grand opera of my own, I simply cannot think in terms of Wagner or Verdi. Once and for all, Wagner wrote the overpowering music dramas. Once and for all, Verdi, the supreme melodist, wrote the breast-heaving, arm-brandishing orgies of tune that will live on despite the higher-browed critics. Why do, in pale imitativeness, what they did so superbly—and did because they were supremely themselves? I want, in turn, to be myself.

“What I’d like to do would be to write an opera of the melting-pot, of New York City itself, which is the symbolic and the actual blend of the native and immigrant strains. This would allow for many kinds of music, black and white, Eastern and Western, and would call for a style that should achieve, out of this diversity, an artistic and an æsthetic unity. Here is a challenge to a librettist, and, what is to my liking, to my own muse. I’d rather fail at this time than achieve a passable duplication of an already consecrated style.

“New York is not only an American city. It is a meeting-place, a rendez-vous of the nations, I’d like to catch the rhythms of these interfusing peoples—to show them clashing and blending. I’d especially like to blend the humor of it with the tragedy of it. Temperamentally I cannot enter into the exploitation of glorified ‘mushy’ themes. I recognize, of course, that the highest musical expression must consider the ecstasies, but all heart and no head produces a soft, fibreless sort of music. I should want, in however grand an opera, to find the head well in control of the heart.”

“THE POEM OF ECSTASY,” OP. 54. -

ALEXANDER NICHOLAEVICH SRIABIN

(Born at Moscow, on Christmas Day, 1871[?]; died there on April 14, 1915)

“Le Poème de l’Extase” was performed for the first time by the Russian Symphony Society of New York in New York, December 10, 1908. Modest Altschuler conducted. It was afterwards performed in Moscow, when Mr. Blumenfeld conducted, and in 1909 at Lenin-grad at one of the Belaïev Symphony concerts. It was performed in London, April 4, 1910, when Dr. Koussevitzky conducted the tenth concert of the London Symphony Orchestra.

Modest Altschuler, as conductor of the Russian Symphony Society of New York, did much in the interest of Scriabin. He brought out Scriabin’s Symphony No. 1 on February 28, 1907, when the composer was present; the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, “Le divin Poème,” on March 14, 1907; “Prometheus” in March, 1915.

Scriabin’s “Reveries” for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900. We were indebted to Mr. Altschuler in 1910 for the following information about “The Poem of Ecstasy”:—

JUST PUBLISHED
GEORGE GERSHWIN
 A Study in American Music
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"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the 'Poème de l'Extase' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

Mr. Modeste Altschuler has interesting letters written by Scriabin covering the period of his sojourn in the United States and Mr. Altschuler's journey to Russia in 1907, the aim of which was to secure a subsidy from the Russian Government for the Russian Symphony Orchestra in New York. Scriabin was very anxious to assist Mr. Altschuler in his mission. The letters plainly indicate his anxiety. Those letters will appear in Mr. Altschuler's Memoirs, which a Russian historian was taking down in November, 1930, when Mr. Altschuler was conductor of the Hollywood Symphony Orchestra.

Scriabin wrote from Paris in the spring of 1907 that he had finished "The Poem of Ecstasy." In a letter to Jacob Altschuler he asked, "What is the matter with *La Liberté*?" There is this editorial note: "*La Liberté*" is a French Canadian and a piano pupil of Scriabin. According to Modest Altschuler, *La Liberté* possesses the original draft of Scriabin's orchestration of 'The Poem of Ecstasy.' The revised instrumentation now in use was made that summer (1907) by the composer and Modest Altschuler together, in Switzerland, where they spent two weeks together." The editor of the letters was Bruno David Usher of the Los Angeles *Evening Express*.

It has been said that the subject of "*Le Poème de l'Extase*" begins where that of "*Le divin Poème*" leaves off. The three divisions of the latter symphony, movements joined together without a pause, are "Luttes," "Voluptés," "Jeu divin" (Creative force consciously exercised).

"*Le Poème de l'Extase*," which is said "to express the joy of untrammelled activity," was completed in January, 1908, in Switzerland, the month of the Fifth Sonata, which, it is said, was written in three or four days. It is scored for these instruments: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle gong, bells, celesta, two harps, organ, and the usual strings.

The first performance in Boston was by the Boston Symphony Orchestra, October 22, 1910; the second was on October 19, 1917; the third was on October 22, 1920; the fourth on October 10, 1924; the fifth on January 21, 1927; the sixth on November 9, 1928.

Scriabin wrote a poem in Russian for this orchestral composition. The poem was published at Geneva, Switzerland, 1906. Mr. Altschuler kindly lent his copy of it. A literal translation into English was made by Mrs. Lydia L. Pimenov-Noble of Boston expressly for the Programme Book of October 22, 1910. This translation was

reprinted in the Programme Book of October 19, 1917. The poem is very long, too long for reprinting today. There are verses that recur like a refrain, especially the first lines:—

“The Spirit
Winged by the thirst for life,
Takes flight
On the heights of negation.
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
The Spirit playing,
The Spirit longing,
The Spirit with fancy creating all,
Surrenders himself to the bliss of love.”

The Spirit is “exhausted with the whole gamut of sensations”; he is ready to sink into oblivion.

“But anew—
From the mysterious depths
Of the agitated Spirit
Stormily surges up
In threatening wave
An ugly crowd
Of wild terrors;

But suddenly—
The gay rhythms
Of a bright premonition
In him are born.

Wonderfully has he comprehended
The divine force
Of his will,

He wishes victory,
He is victorious,
He triumphs!
And rejoicing he can
To his beloved world
At once return.”

Yet again is the peace of the Spirit broken, and by what?

“No disquieting rhythms
Engloom thee,
No horrid spectres menace thee.
’Tis the disintegrating poison
Of monotony,
That worm of satiety,
That eats up feeling.
And with a cry of pain
The universe resounded:
Something else!
Something new!
By pleasure exhausted,
By pleasure, not by life,
The Spirit takes flight
Into the domain of grief and suffering.
In free return to the world of turmoil and troubles
He marvellously comprehends
The meaning of the mystery of the depths of evil.
Again open the black maws,

Again they yawn, threaten to engulf,
Again the struggle and effort of the will,
The desire to conquer all.
Again there is victory, again intoxication,
And rapture.
And satiety.
With quickened rhythm
Let the pulse of life beat stronger!
O, my world, my life,
My blossoming, my ecstasy!"

At last.

"The Spirit comprehends himself
In the power of will
Alone, free.
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.

He comprehends himself
In the thrill of life,
In the desire for blossoming,
In the love-struggle.
The Spirit playing.
The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom."

The poem ends with a rhapsodic invocation of the poet to the world he has created:—

"O pure aspirations,
I create thee,
A complex entity.
A feeling of bliss
Embracing all of you.
I am a moment illuminating eternity.
I am affirmation,
I am ecstasy.
By a general conflagration
The universe is embraced.
The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
What menaced—
Now is excitement,
What terrified
Is now delight;
And the bites of panthers and hyenas have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With a joyful cry,
I am."

THIRD MATINEE

SATURDAY AFTERNOON, FEBRUARY 6

AT 2.30

PROGRAMME

Corelli Suite
Sarabande—Gigue—Badinerie.

Tcherepnin Eight Miniatures, "After a Russian Illustrated Alphabet"
I. Arab-boy. V. "Mama."
II. Egypt. VI. General.
III. Bába-jaga. VII. The Forest.
IV. Stars. VIII. The Tsarina.

Gershwin Rhapsody No. 2 for Orchestra with Piano

Tchaikovsky Symphony No. 6 in B minor, "Pathetic," Op. 74
I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

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The music of these programmes is available at the 58th Street Library

SUITE: (SARABANDE-GIGUE-BADINERIE) . . . ARCANGELO CORELLI

(Born at Fusignano, near Imola, Italy, on February 17,* 1653; died at Rome on January 8, 1713)

This Suite was arranged by Ettore Pinelli† by taking movements from Corelli's Op. 5—"XII Suonate a violino e violone o cembalo" published in folio at Rome in 1700. There were half a dozen editions of this work before 1799. It was arranged in an edition published at London and Amsterdam as a set of trios for two flutes and a bass. Francesco Geminiani arranged the sonatas as "Concerti grossi" and published them in London (*s. d.*). Single sonatas in Op. 5 have been edited by Delphin Alard; by Ferdinand David (*Folies d'Espagne*, the last movement in Op. 5).‡

Corelli, famous violinist and composer, was a pupil of Giovanni Benvenuti at Bologna. (The story that the four years younger Giovanni Battista Bassani was his teacher is now discredited.) Little is known about Corelli until he went to Rome in 1671, became a member of the Capranica Theatre Orchestra, and studied composition with Matteo Simonelli. It appears that Corelli lived in Germany in 1679-81; was in the service of the Elector of Bavaria at Munich; was in the company of Jean-Baptiste Farinelli, the concertmaster at Hanover of the orchestra maintained by the Elec-

*This date is given by Riemann. Paul David, in *Grove's Dictionary*, gives February 12 or 13. "The dates of Corelli's, birth and death depend on the translation of Corelli's epitaph as copied by Dr. Burney in his "History," says David.

†Pinelli, born in 1843 at Rome, died there in 1915. A violinist and conductor, he was zealous in the cultivation of concert and chamber music in Rome and other Italian cities. "To this end he successfully devoted his long and strenuous activities as violinist, conductor, and teacher." He studied the violin with Ramacciotti at Rome; with Joachim at Hanover. In 1866 he founded at Rome the Society for Chamber Music. With Sgambati in 1869 he organized at the R. Accademia di Santa Cecilia at Rome a school of violin and pianoforte playing, the beginning of the R. Liceo Mus. di Santa Cecilia. In 1867 he founded the Società Orchestrale Romana, which he conducted for many years, bringing out important works of "the classical symphonic art," almost unknown till then in Italy.

‡An oblong edition 4to, with an engraved frontispiece, signed Ant. Meloni del P. P. Bouche, sculp, two full-page engravings and 68 full-page engraved plates of music, sold by John Walsh, London, about 1699, was unknown to Fétis. It was not in 1907 in the British Museum, which has editions published at Rome, Venice, and Amsterdam circa 1700.

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tor George, who became George I. of England.* He was also at Heidelberg. In 1682 he made Rome his abiding place. There his violin playing and the publication of his twelve sonatas for two violins, violoncello, and basso continuo brought him great renown. The Cardinals Benedetto Pamphili and Pietro Ottoboni befriended him. The latter lodged him in his palace, and there Corelli conducted concerts on Mondays. He bequeathed to Ottoboni a valuable collection of paintings and about \$300,000. The Cardinal accepted the pictures, but gave the money to Corelli's relatives. The story that, going to Paris in 1672, he excited Lulli's jealousy, who by intrigues and annoyances drove him away, is probably without foundation.

*George I. sent Farinelli as Resident Minister to Venice. He died in 1720, having been born at Grenoble in 1655.



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In his latter years he was a prey to melancholy. Modest, amiable, he was simple in his life; almost shabbily dressed; always going on foot instead of taking a carriage. Many stories are told of his great fame as a violinist; of his adventure with the King of Naples and Alessandro Scarlatti; of his playing to Handel. At Naples he was technically unfortunate. Returning chagrined to Rome, he found that the public favored an oboe virtuoso; that a violinist named Valentini, an inferior player, was applauded. Hence the melancholy of Corelli's later years. But it is not easy to separate, in the early biographical sketches of Corelli and his contemporaries facts from idle gossip.

As violinist he laid the foundation for technical development and writing for the solo instrument; as a composer he founded the manner of orchestral writing on which the future development rested. He was not a brilliant virtuoso, a *Hexenmeister*, but his style was distinguished by breadth, emotion, and nobility. Sir Hubert Parry said of Corelli, the composer:

"Corelli, was almost the first composer who showed a consistent instinct for style, and this marks one of the most important attainments in the development of instrumental music. For in the earlier part of the century, as has already been pointed out, composers had hardly any idea of adapting their thoughts to the idiosyncrasies of their instruments, and for the most part wrote mere voice parts for them; but Corelli at last attained to the point of writing music to which only the instruments for which he wrote could adequately give effect."



The Suite played today was brought to this country by Bernardino Molinari as guest conductor of the St. Louis Symphony Orchestra and played at his first concert in the United States on December 29, 1927.

I. Sarabande.

II. Gigue.

III. Badinerie. "Badinerie, as 'Badinage'; foolery, foppery, toying, tumbling, juggling, any kind of apish gambolling." Randle Cotgrave's "French and English Dictionary," second edition, London, 1673. Bach gave this title to the last movement of his "Overture," No. 2, B minor, for flute and strings; as he gave the title "Réjouissance" to the last movement of his Suite in D major, No. 4.

EIGHT MINIATURES (AFTER A RUSSIAN ILLUSTRATED ALPHABET) NIKOLAI NIKOLAIEVITCH TCHEREPNIN

(Born at Leningrad, on May 15, 1873; living at Paris)

Tcherepnin—he is not to be confounded with his son, Alexander Nikolaievitch, born in 1899, a pianist and composer—studied law in Leningrad. At the same time he was a pupil of Van Arck (piano) and Rimsky-Korsakov (composition) at the Imperial Conservatory. In 1901 he became a conductor of the Belaiev Concerts. In

1905 he conducted the orchestral class at this Conservatory and was the conductor of the Marinsky Opera. In the years 1909*-14 he conducted performances of Diaghilev's Ballet Russe in Paris, London, and elsewhere. In 1918 he was in Tiflis, director of the Conservatory of Music and the Opera. Three years later he made Paris his dwelling place. Among his pupils are Prokofieff, Obukov, and his own son Alexander.

His Pianoforte Concerto, C-sharp minor, Op. 30, was performed in Boston by Benno Moiseiwitsch at a concert of the Boston Symphony Orchestra on October 27, 1922.

The following notes are from the composer:

1. "Négrillon." (Fantastic Negro boys appearing before a curtain at a fair.)

2. Bába-jaga.† (Evil witch flying through the air in a mortar.)

3. General. (Garsonnet, leading battalions of tin soldiers in an assault upon a cardboard fortress.)

5. Egypt. (A caravan rests at the foot of a colossus.)

6. Stars. (Wise men in periwigs explaining the courses of the stars to some rich lords.)

7. "Maman." (Supper of the doll.)

9. "La Forêt." (Moonlight, Faun, Dryads.)

10. "La Tsarine." (The young-Tsarina with her followers solemnly coming forth from the palace.)

(Conceived and interpreted by M. Alexandre Bénoit.)

..

*In 1908 he prepared the performances of Rimsky-Korsakov's "Snow-Maiden" at the Opéra-Comique, Paris. The first performance was on May 22. There were fifteen performances that season. Ruhlmann conducted the first. He was replaced at the second by Landry.

†In Russian legends Baba-Yaga flies through the air; on the Witches' Sabbath "she rides in a mortar of glowing iron which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom." She was a passionate collector of human bones. When her victims were turned to stone, she reduced them to convenient fragments by pounding them in her mortar. Pushkin pictures her in his introduction to "Russlan and Ludmilla." Liadov's "Baba-Yaga," a musical picture, was performed in Boston at concerts of the Boston Symphony Orchestra on January 7, 1911, and February 10, 1922. Baba-Yaga is introduced in Moussorgsky's "Pictures in an Exhibition."—P. H.



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The catalogue of Tcherepnin's works includes the following:

OPERAS: "Swat"; "Armut ist keine Schande"; "Wanka, der Kanzler."

BALLETS: "Le Pavillon d'Armide"; "Narcisse et Echo"; "The Masque of the Red Death" (after Poe); "The Fairy-tale of the Princess Ulgba"; "Dionysius" (1921); "Russian Fairy Tales" (1923); "Notturmo" (after Borodin); "The Romance of a Mummy."

ORCHESTRA: Prelude to Rostand's play, "La Princesse Lointaine," Op. 4. Published in 1889. Performed in New York, at a concert of the Liederkranz Society, November 25, 1900.

Scene in the Witches' Cavern ("Macbeth"), Op. 12. Published in 1902.

Dramatic Fantasy, "From Land to Land," Op. 17 (after a poem by Tiutschew), 1904.

Suite from "Le Pavillon d'Armide," Op. 29. (Introduction et Scène 1e: Courantes. Danse des Heures. La Scène d'animation du gobelin. Grande Valse noble. La Plainte d'Armide. Danse des gamins. Bacchus et les Bacchantes (Bacchanale).)

"The Enchanted Kingdom," Op. 39.

"Narcissus and Echo," symphonic poem, Op. 40.

Gavotte in D.

Sinfonietta (In memory of Rimsky-Korsakov).

"Le Poisson d'Or," six orchestral sketches (after Pushkin).

VOCAL: Op. 1-3. Songs. Sappho's Song, for soprano, female chorus, and orchestra. (Awarded a prize by the Imperial Music Society.)

Op. 6. "Night," and "The Old Song," for mixed chorus and orchestra.

Op. 7. Six melodies with piano.

Op. 8. Four melodies with piano.

Op. 10. Two choruses for mixed voices.

Op. 32. Liturgy of St. John Zlatoust for mixed chorus *a capella*.

"Joyselle au Jardin," for voice and orchestra (after Maeterlinck).

"Contes de Fée (songs on Balmont's poems.)

Duets.

Two Masses. "The Beatitudes," for mixed voices.

MISCELLANEOUS: Op. 9, Lyric Poem, for violin and orchestra.

Op. 11, String quartet, A minor. "Le Poisson d'Or." Piano Pieces, Op. 41.

• •

Tcherepnin completed Moussorgsky's opera "The Fair at Sorotchintzy" by introducing other melodies of this composer where the existing musical material was not sufficient. This version was produced at Monte Carlo on March 17, 1923. There had been previous completions by Rimsky-Korsakov and by César Cui.

The opera was produced at the Metropolitan Opera House, New York, on November 29, 1930.

RHAPSODY, No. 2, FOR ORCHESTRA GEORGE GERSHWIN

(Born at Brooklyn, N.Y., on September 26, 1898; living in New York)

(For Notes see page 12)

SYMPHONY No. 6, B MINOR, "PATHETIC," OP. 74

PETER ILICH TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

*
* *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself

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write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24, that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance,

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SEASON, 1931-1932

Thursday Evening, March 3, 1932, at 8.45

Saturday Afternoon, March 5, 1932, at 2.30

BOSTON SYMPHONY
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Dr. SERGE KOUSSEVITZKY, Conductor

a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Lenin-grad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"! and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitz Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1, Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not

hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. We have been assured by other Russians who knew Tchaikovsky that he killed himself, nor was the reason for his so doing withheld. Peter's brother Modest gives a circumstantial account of Peter's death from natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the Communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

*
* *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming énérgy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

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FOURTH CONCERT

THURSDAY EVENING, MARCH 3

AT 8.45

PROGRAMME

Bach Suite No. 2 in B minor, for Flute and Strings
(Flute Solo: GEORGES LAURENT)

- I. Overture: Largo; Allegro.
- II. Rondo: Allegretto espressivo.
- III. Sarabande: Andante.
- IV. Bourrée I and Bourrée II: Allegro molto.
- V. Polonaise with Double: Moderato.
- VI. Minuet.
- VII. Badinerie: Presto.

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- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

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as an editor of works by Bach and Handel. Franz made a piano part from the thoroughbass, the continuo, and added indications of tempo, as "Largo," "Allegro," etc.; for Bach's sole indication in the course of the overture was "lentement."

The edition used by the Boston Symphony Orchestra at its concerts conducted by Dr. Muck on October 20, 1906, November 2, 1912, and February 13, 1915, and Mr. Rabaud on April 26, 1919, was arranged by Hans von Bülow "from the new Munich edition" for performances in Berlin and Hamburg in 1892 (Bülow died at Cairo, in 1894).

* * *

The separate dances of these German suites or overtures were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality; they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lulli in France* served as a model for pieces of the same class composed in Germany and Italy, as well as in France. This overture was composed of a first part, a slow movement characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The first suites, which appeared between 1670 and 1680, were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn towards this form of composition.

This Overture in B minor is in seven movements: 1. Overture; 2. Rondo; 3, Sarabande; 4, Bourrée 1 and Bourrée 2; 5, Polonaise with Double; 6, Minuet; 7, Badinerie.

I. OVERTURE: Largo: Allegro.

II. RONDO (RONDEAU): "Allegretto espressivo" (Franz has "Allegro"), 2-2. The rondeau is in music what the "rondeau" or "rondel" was in French poetry of the twelfth and thirteenth centuries. The chief characteristic is the return of some pregnant thought, a recurring refrain. The musical form was in 3-4, or in 2-2 or 4-4. The first section was so planned that it could furnish the ending. The reprises were usually three or four in number. J. G. Walther said in his "Musikalisches Lexicon" (1732) that the exact number of measures in a rondeau was not determined, "but the first clause must not be either too long or too short; for when it is too long, it vexes the ear by frequent repetition; and when it is too short the *chute* or fall is not clearly noticed. Eight measures may well be chosen; but they must be very pretty, so that one will be glad to hear them five or six times. And this first section is called Rondeau because it goes about in a circle; the remaining repetitions, or other sections, are not repeated." According to Johannes Mattheson (1737), the Rondeau awakens cheerfulness: "The 136th Psalm is

*See "Notes sur les origines de l'ouverture française, 1640-60," by Henry Prunières of Paris in "Report of the Fourth Congress of the International Musical Society" (London, 1712), pp. 149-151.

nothing but a Rondeau. Luther calls it a Litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or, better, a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." Rousseau thought it ridiculous to put into a rondeau "a general thought limited by an exception particular to the state of him that speaks." Marcel once exclaimed: "How many things there are in a menuet!" Others found many things in a rondeau.

III. SARABANDE: Andante. The Saraband, Sarabànda, Zarabanda, was a dance that appeared for the first time, it is said, bout 1588, at Seville. According to some, the name was taken from Sara Candar, a Spanish woman who was the first to dance it in France. Others say it was derived from the Spanish word *sarao*, a ball; others, that it came from the Saracens. If it be true that the dance was introduced into Portugal in 1586, the date of its appearance at Seville is undoubtedly erroneous. Indeed, there is much confusion concerning the origin. The dance itself has been traced to the twelfth century, and some see in it a survival of that naughty dance, the Greek cordax; but Father Mariana, who looked at it skew-eyed, and characterized it as "pestiferous," insisted that it received its name at Seville from "a devil in the form of a woman." Some remind us that "Zarabanda" also means "noise." The dance was for a long time exceedingly popular in Spain and beyond the Pyrenees. At first it was usually danced by women to the guitar. "Sometimes flutes and harps sustained the notes of the guitar and accompanied the song and dance. Dancers sometimes performed the Saraband accompanying themselves with guitar and voice." The dance was in favor at the courts of France and England. Kings, dukes, and princesses delighted in it.

The Saraband was introduced at the French Court in 1588. Richelieu later on, sporting green velvet knee-breeches, with bells

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on his feet and castanets in his hands, danced it in a ballet before Anne of Austria.*

An Italian named Francisco composed the air of one of the most celebrated sarabands. The Chevalier de Grammont wrote of it: "It either charmed or annoyed every one, for all the guitarists of the Court began to learn it, and God only knows the universal twanging that followed." Ninon de l'Enclos was famous for her performance of the dance. The malicious Tallemant des Reaux said in explanation: "For she never had much beauty; but she was always exceedingly graceful." Vauquelin des Yveteaux, a fine old gentleman of eighty years, wished to die to the tune of a saraband, "so that his soul might pass away sweetly." There is a story in Hawkins's "History of Music" that shows the popularity of the dance in England: "'I remember,' said an old beau of the last age, speaking of his mother as one of the most accomplished women of her time, 'that when Hamet ben Hadji, the Morocco Ambassador, was in England, my mother danced a saraband before him with a pair of castanets in each hand, and that his Excellency was so delighted with her performance that, as soon as she had done, he ran to her, took her in his arms, and kissed her, protesting that she had half persuaded him that he was in his own country.'"

The popularity died out after the seventeenth century, but the saraband was still danced in certain old French operas, and in 1881 Miss Laura Fonta revived it at a private ball in Paris with great success for the moment. The word itself has passed into popular allusion and slang. The Spaniards liken things of little importance to the couplets of the saraband: "No importar las copias de la Zarabanda"; and with Regnard, "to dance the saraband of five steps" is like "to play the oboe," a euphemism for "to be hanged." The dance was generally in 3-4, but it is often found in 3-2 in instrumental music. It was generally a slow and stately dance, although Thomas Mace wrote in 1676: "The Serabands of the shortest triple time, and more toyish and light than the Corantes." Mattheson found it awakened awe in the soul. He admitted that in the dance itself there was a certain cheerfulness, yet there were no running notes, because "die grandezza" could not brook them, but stiffly preferred seriousness to be maintained. The tune usually began on the third beat and ended on the first. Mattheson wrote ("Kern melodischer Wissenschaft," Hamburg, 1737) that there were sarabands for singing, playing, and dancing. The three inspired ambitious feelings, but the saraband for dancing was in a more compact and much more high-spirited form. "Playing on the clavier and lute one thus humiliates himself somewhat. Greater freedom is necessary, even the doubles or broken work that we call Variations. M. Lambert,†

* For an account of Richelieu and the ballet see Henry Prunière's "Le Ballet de Cour en France avant Benserade et Lully" (Paris, 1914).

† Michel Lambert, born at Vivonne in 1610, died at Paris in 1696. He was famous as a player of lute and theorbo, singer and teacher of singers, and composer of pieces overlaid with ornaments. In 1650 he was appointed master of chamber music to Louis XIV. Tallemant des Reaux tells amusing stories about Lambert as a man of pleasure and a frequenter of cabarets. In one of them, meeting a beautiful daughter of the landlord, he fell in love with her, for she was witty and had a charming voice. He married her. His wife died of grief in three or four years. This was while Cardinal Richelieu was alive. See Tallemant's "Historiettes," Vol. VI, pp. 195-206 (addition of 1857); also Prunières "L'Opéra Italien en France avant Lulli."

Lully's father-in-law, made cultivated those belittlements, if I dare use this word, and even put them in vocal sarabands. Each one to his own taste; this is not mine. Otherwise the well-known 'Folies d'Espagne' appear in a certain way to belong to this type; but they are no less than madnesses, for truly is there more good in such old melodies which have a compass of only a small 'Quart' ('fourth') than in all the Moorish dances which can be found."

Louis C. Elson, in his "Shakespeare in Music" speaks of the majority of stately dances coming from the Moors in Spain. "While the aristocracy of Europe, with a partial exception of the English, gave their adhesion to the slow dances, the people took up only those that were jovial and rapid. The jig, for example, was to be found among the peasantry from Spain to Ireland, while pavanés and sarabandes were much more restricted in their use."

There are beautiful examples of the Saraband in suites by Bach and Handel. The latter's superb air "Laschia ch'io pianga" in "Rinaldo" is taken practically from a Saraband in his "Almira."

There are many allusions to the Saraband in English literature from Ben Jonson to Sir Walter Scott, from Richardson's "Pamela" to Dr. Holmes's "Elsie Venner." The author of "Gaudeamus" in *Vanity Fair* of February 9, 1861, was evidently unacquainted with the character of the dance:—

"Then dance me a light saraband, while I in a wild saltarello,

My feelings hilarious depict, with festival glee as I fling again,

Exclaiming, 'Give justice her head, for she is a jolly good fellow,

When catching the Voice of the Day, she sings the good song of Sing-Sing again!'"

IV. *BOURRÉE I* and *BOURRÉE II*: Allegro molto. This dance probably originated in Auvergne, but some give Biscay as its home. Walther describes it as composed of two equal sections each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée*, the *pas de fleurets*, the *pas de bourrée ouvert*, the *pas de bourrée emboîté*. It was danced in short skirts; Marguerite of Valois liked it, for her feet, ankles, and legs were famous for their beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy.

Ludovic Celler saw in Auvergne the bourrée danced by peasants, while one of them, endowed with strong lungs, sang alone, without any instrumental support, and for hours at a time, folk-tunes known by the dancers, short tunes, sharply cut, well rhythméd.

The dance was revived at balls under the regency, and it may now be seen in Paris at Bals-musettes. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris, coal carriers, porters, water carriers preserve the character of the dance. Alfred Delvau, in "*Les Cythères Parisiennes*" (1864), described a Bal de la Musette on the Boulevard des Martyrs. There was a sign of a wine-merchant, a fresco painted *à la Courbet*, which represented a tall fellow seated *sub tegmine fagi*, in shirt-sleeves, with a waistcoat and red fez, playing the musette. "It was here that on Sundays and Mondays M.M. *les Auverpins* of the quarter came to dance their national bourrées, these water and coal carriers, with black faces and honest hearts. And now for the pounding of heels on the floor! O descendants of Vercingtorix, you made a noise, but no scandal. I do not love you, but I esteem you highly."

"Au diable la froide étiquette!
En avant les joyeux ébats!
Le plaisir est à la Musette
Au rendez-vous des Auvergnats.

"C'est le séjour où la folie
Assemble son joyeux parti;
Les murs y sont tachés de lie
Et les bancs de jus de rôti.

"Gorgés de vin et de pitance,
Le Cœur tant soit peu guilleret,
Nous pouvons commencer la danse,
L'orchestre est sûr son tabouret."

Among modern composers who have used the bourrée form are Saint-Saëns in his "*Rhapsodie d'Auvergne*," Raoul Pugno in an entr'acte of "*La Petite Poucette*," Lazzari in an orchestral Suite, Sullivan in his music to "*The Merchant of Venice*," Chabrier in his "*Bourrée Fantasque*" for pianoforte, orchestrated by Felix Mottl, also by Charles Koechlin; and Roger-Ducasse in his Suite Française in D major for orchestra. (Mottl's arrangement of Chabrier's Bourrée Fantasque was first performed in Boston at a concert of the Boston Symphony Orchestra, March 4, 1899; the Suite of Ducasse was played in Boston at a concert of this orchestra and for the first time in the United States, April 16, 1910.)

V. POLONAISE WITH DOUBLE (OR TRIO): Moderato. Walther does not mention this dance in his "*Musikalisches Lexicon*" (1732), but Mattheson, five years later, recognizes it and says that one should judge of its usefulness by seeing it danced, not by hearing it sung. The polonaise is more of a stately procession than a dance. "It is characteristic of the country where we find united oriental splendor and gravity with the proud spirit of an independent Western race. Opened by the couples of highest rank, it takes in the whole company, aged men and women, children, high dignitaries, magistrates, none too solemn or careworn to be excused this beautiful exercise of etiquette. The promenade is broken by curtsies. One of its features—that of the man giving up his partner as soon as another comes to claim her—was originally a symbol of the equal rights of all nobles in the state. The new claimant for a lady's hand in the

dance must clap his hands after bowing to her. This is the signal to the dancer in possession, who is obliged to give up the lady with apparent politeness; but he retires to a corner and meditates reprisals." Was this the origin of "cutting in" practised at the awkward dances of today?

The custom of opening a ball with a polonaise was introduced in many European courts, but not in France. There was an attempt at Paris in May, 1890, to introduce the dance at private parties. (The name "polonaise" is sometimes given to a sort of Russian mazurka danced in the form of a cotillion.) Théophile Gautier described in 1866 a polonaise at the Winter Palace, St. Petersburg: "The cortège of brilliant uniforms goes on increasing in number—a nobleman leaves the hedge and takes a lady by the hand; this new couple take their place in the procession and keep step with the leader. It must be difficult to walk in this manner under the fire of a thousand, and possibly ironical, eyes. Military dress does much for the men; but how different for the women! Most of them walk to perfection, and it is an exceedingly rare art, that of walking gracefully and simply while being watched; more than one great actress has never understood it."

In the Trio of this polonaise by Bach the flute was a florid obligato to the violas and then the violoncellos.

VI. MINUET. The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court. Louis XIV. danced it to music composed for him by Lully; for the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is moderate rather than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and at balls this dance was followed by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all postures and dancing steps.

An entertaining essay could be written on the minuet, in which Marcel saw all things; of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as '*tracer les chiffres d'amour*,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called '*les âmes des pieds*.'" Women never looked more beautiful when dancing than in a minuet. Don

John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—“a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet.”

The learned Johann Mattheson was of the opinion that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels.

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: “They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour: first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and violoncello. The minuets were more like the Polish ones than ours or those of Italy.”

Mozart as a lad, journeying with his father, wrote to his mother and sister from Bologna in 1770: “We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies.” To which Mr. Krehbiel added this note: “There might be a valuable hint here touching the proper tempo for the minuets in Mozart’s symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion.”

The four famous minuets were the Dauphin’s, the Queen’s, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage. It is said that the “menuet de la cour” was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat’s “Dictionnaire de la Danse,” pp. 229–246 (Paris, 1895).

VII. BADINERIE: Presto (Franz preferred “Allegro”), 2-4. It here takes the place of the customary final gigue. “Badinerie” as “Badinage”: foolery, foppery, toying, tumbling, juggling (*sic*) any kind of apish gambolling” (Randle Cotgrave’s “French and English Dictionary,” second edition, London, 1673).

*The song known as Minuet d’Exaudet—the words are from Favart’s comedy, “La Rosière de Salency”—was sung in Boston at a Symphony concert by Charles Gilibert, April 4, 1903. It was sung here by Blanche Marchesi, January 21, 1899.

SYMPHONIC ODE (COMPOSED FOR THE 50TH ANNIVERSARY OF THE
BOSTON SYMPHONY ORCHESTRA (1931)) . . . AARON COPLAND

(Born at Brooklyn, N.Y., in 1900; now living in New York)

The composer has sent the following notes about his score:

The "Symphonic Ode" was composed at intervals from August, 1927, to September, 1929, in a number of countries and places: Königstein, Germany; Santa Fé, N.M.; Peterboro, N.H. (MacDowell Colony); Briarcliff Manor, N.Y.; Juziers, France, and New York City. The orchestration was completed from July to November, 1929. It is a work in one movement, lasting about twenty minutes. This is the first performance anywhere.

The title "Symphonic Ode" is not meant to imply any connection with a literary idea. It is not an Ode to anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say. In another connection, André Gide has well expressed my meaning*: "Before explaining my book to others, I wait for them to explain it to me. To wish to explain it first would be to restrain its meaning prematurely, because even if we know what we wish to say we cannot know if we have said *only* that. And what interests me especially is what I have put into my book without my own knowledge—that part of the unconscious that I should like to name 'la part de Dieu.'"

The musical origin of the "Ode" is a two-measure phrase to be found in my "Nocturne" for violin and piano (1926). This phrase, stated in the violin piece without development, seemed rich in possibilities for expansion. In various guises, it forms the principal thematic material of the "Ode." As a whole, the work is cast in five-sectional form, which can roughly be represented as A-B-C-B-D. Sections A, C, and D are in slow tempo, sections B in fast tempo. The massive opening section (A) gradually acquires momentum and breaks up into the "feathery brightness" of the Allegro (B), which is followed by (C), a more lyrical treatment of the first section's material. The repetition of the Allegro section (B), is only approximate. It moves imperceptibly into Section D, which combines A and B to form a Coda in the monumental mood of the opening.

The "Ode" is scored for very large orchestra: piccolo, three flutes (the third interchangeable with piccolo), three oboes, English horn, E-flat clarinet, two clarinets in B-flat, bass clarinet, three bassoons, double-bassoon, eight horns, five trumpets, three trombones, two tubas, kettledrums, bass drum, side drum, cymbals, tam-tam, triangle, wood block, glockenspiel, slap stick, two harps, piano, and the usual strings.

The dedication page reads: "To the Boston Symphony Orchestra—Serge Koussevitzky, Conductor—on the occasion of its fiftieth anniversary."

* * *

"Additional material: An article largely devoted to the 'Ode' appeared in *Hound & Horn* (Fall, 1930), by Theodore Chanler. A recent article in *Modern Music* (January, 1932) by Virgil Thomson may be of interest.

*In the preface to his book "Preludes" (1896).

"Additional biographical data: Recent compositions: 'Vitebsk,' Study on a Jewish Theme for Violin, 'Cello, and Piano (1929); 'Piano Variations' (1930). Awarded \$5,000 in Victor Prize Contest (1930)."

* *

These compositions by Mr. Copland have been performed at concerts of the Boston Symphony Orchestra in Boston:

1925. February 20, Symphony for organ (Nadia Boulanger, organist) and orchestra.

1925. November 20, Music for the Theatre.

1927. January 28, Concerto in one movement for piano (Mr. Copland, pianist) and orchestra.

1928. December 14, Two Pieces for string orchestra.

* *

Mr. Copland began to study music in his thirteenth year. His teachers in this country were Victor Wittgenstein and Clarence Adler (piano); Rubin Goldmark (harmony and composition). He went to Paris in 1921 to study composition and piano-playing with Nadia Boulanger. In the summer of 1924 he returned to New York. He was a recipient of a John Simon Guggenheim Memorial Foundation Fellowship for two years (October 1925–October 1927).

SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report

of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you, do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time to conduct the first performance.† The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

†"It seems almost like a jest of fate that it should have been through Brahms that Bülow left Meiningen and was thus mortified by the very man whom he had served more unselfishly than anyone else. Brahms, of course, had not expected the evil consequences of his action, which was one of mere negligence that took no heed of another's susceptibilities. Yet, was it quite so inadvertent; . . . Bülow had obtained the composer's definite sanction in order to demonstrate—as his letters to his wife show—how much clearer, livelier, and more impressive the work would sound under his baton than under the clumsier direction of its creator. . . . Bülow regarded Brahms's conduct as an affront such as Brahms undoubtedly never intended. He felt that his authority had been called in question and asked the Duke of Meiningen by telegraph to be at once relieved of his duties. His resignation was so vehemently worded that it was immediately accepted." "Johannes Brahms," by Richard Specht, translated by Eric Blom (pages 252-253; London, Toronto, New York, 1930).

enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. Hans Richter conducted. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thought that the whole symphony pictures the tragedy of human life. He saw in the Andante a waste and ruined field, as the Campagna near Rome; he noted the appearance of a passage from Brahms's song "Auf dem Kirchhofe"; with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo was the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

FOURTH MATINEE

SATURDAY AFTERNOON, MARCH 5

AT 2.30

PROGRAMME

Bach, C. P. E. Concerto in D major for Orchestra
(Arranged by Maximilian Steinberg)

- I. Allegro moderato.
- II. Andante lento molto.
- III. Allegro.

Hindemith Konzertmusik for String and Brass Instruments

- I. Mässig schnell, mit Kraft.
- II. Lebhaft; langsam; lebhaft.

(First performance in New York)

Ravel Rhapsodie Espagnole

- I. Prélude à la Nuit.
 - II. Malagueña.
 - III. Habanera.
 - IV. Feria.
-

Sibelius Symphony No. 2 in D major, Op. 43

- I. Allegretto.
 - II. Tempo andante ma rubato.
 - III. Vivacissimo. Lento e suave.
 - IV. Finale: Allegro moderato.
-

There will be an intermission of ten minutes before the symphony

The music of these programmes is available at the 58th Street Library

CONCERTO, D MAJOR, FOR ORCHESTRA: ARRANGED BY MAXIMILIAN
OSEEVITSCH STEINBERG . . . CARL PHILIPP EMANUEL BACH

(Bach, born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788)
(Steinberg, born at Vilma, on June 22, 1888)

Dr. Koussevitzky heard this concerto played by violin, quinton, viol d'amour, viola de gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged it for these instruments: flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed in Boston at concerts of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 24, 1924, December 10, 1926, March 15, 1929.

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* *

The third son of Johann Sebastian Bach was Carl Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy. The young man afterwards studied law at the Universities of Leipsic and Frankfort-on-the-Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the "*galant*" school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five

songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753-62), the first methodical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren*, with which clavecin compositions of the last half of the eighteenth century were loaded.

"KONZERTMUSIK" FOR STRING AND BRASS INSTRUMENTS

PAUL HINDEMITH

(Born at Hanau, on November 16, 1895; living at Frankfort-on-the-Main)

This music, composed for the Fiftieth Anniversary of the Boston Symphony Orchestra, was performed for the first time at the concert of the orchestra in Boston on April 3, 1931, Dr. Koussevitzky conductor.

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* *

Hindemith, at the age of eleven, played the viola in the theatre and in the moving-picture house; when he was thirteen, he was a viola virtuoso, and he now plays in public his own concertos for that instrument. When he was twenty, he was first concert-master of the Frankfort opera-house.* His teachers in composition were Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory in Frankfort. He is the viola player in the Amar Quartet (Licco Amar, Walter Casper, Paul Hindemith, and Maurits Frank—in 1926 his brother Rudolf was the violoncellist).

Apropos of a performance of one of his works, in Berlin, the late Adolf Weissmann wrote in a letter to the *Christian Science Monitor*: "Promising indeed among the young German composers is Paul Hindemith. More than promising he is not yet. For the viola-player Paul Hindemith, traveling with the Amar Quartet through half Europe, has seldom time enough to work carefully. The greater part of his compositions were created in the railway car. Is it, therefore, to be wondered at that their principle virtue lies in their rhythm? The rhythm of the rolling car is, apparently, blended with the rhythm springing from within. It is always threatening to outrun all the other values of what he writes. For that these values exist cannot be denied."

A foreign correspondent of the *London Daily Telegraph*, having heard one of his compositions, wrote: "It was all rather an exhilarating nightmare, as if Hindemith had been attempting to

*He gave up this position in 1923 to join the Amar Quartet.

prove the theorem of Pythagoras in terms of parallelograms, which is amusing, but utterly absurd."

It has been said by A. Machabey that Hindemith has been influenced in turn by Wagner, Brahms—"an influence still felt"; Richard Strauss; Max Reger, who attracted him by his ingenuity and freedom from elementary technic; Stravinsky, who made himself felt after the War; and finally by the theatrical surroundings in which he lives. "He is opposed to post-romanticism. Not being able to escape from romanticism in his youth, today he seems to be completely stripped of it. Freed from the despotism of a text, from the pre-established plan of 'program-music,' from obedience to the caprices and emphasis of 'sentiment,' music in itself suffices. . . . The reaction against romanticism is doubled by a democratic spirit which was general in Germany after the War." Therefore he has had many supporters, who welcomed, "besides this new spirit, an unexpected technic, unusual polyphony and instrumentation, in which one found a profound synthesis of primordial rhythms, tonalities enriched and extended by Schönberg and Hauer, economical and rational groupings of jazz." Then his compositions are so varied: chamber music for the ultra-fastidious; melodies for amateurs; dramatic works for opera-goers; orchestral pieces for frequenters of concerts; he has written for débutants and children; for the cinema, marionettes, mechanical pianos, brass bands. Work has followed work with an amazing rapidity. His latest composition is an oratorio.

• •

Hindemith's Concerto for orchestra was played in Boston by the Boston Symphony Orchestra on March 5, 1926, and October 5, 1928.

Mr. Alfred Edward Freckelton, teacher of the piano, desires to call to your attention his inauguration of Group Lessons in response to the growing demand for instruction of this type.

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RAPSODIE ESPAGNOLE JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home at Montfort-l'Amaury and Paris)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The Rhapsody was enthusiastically received; the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those downstairs who have not understood



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it." At the end of the Rhapsody the same person shouted to the occupants of 'subscribers' seats: "If it had been something by Wagner you would have found it very beautiful."

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Mr. Longy conducted.

The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909. The first performance by the Boston Symphony Orchestra was on November 21, 1914. Ravel conducted it when he was guest conductor of the Boston Symphony Orchestra on January 13, 14, 1928.

The Rhapsody is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, two harps, and the usual strings.

It is really a suite in four movements: *Prélude à la Nuit*, *Malagueña*, *Habanera*, *Feria*.

I. *Prélude à la Nuit*. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. *Malagueña*. Assez vif, A minor, 3-4. The *Malagueña*, with the *Rodeña*, is classed with the *Fandango*: "A Spanish dance in 3-8 time, of moderate movement (*allegretto*), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops". The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "*las Malagueñas*," as "very bewitching." Mrs. Grove says the dance shares with the *Fandango* the rank of the principal dance of Andalusia. "It is sometimes called the *Flamenco*, a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled *Flamencos*. When

they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

In Ravel's *Malagueña* there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. *Habanera*. *Assez lent et d'un rythme las*, 2-4. Ravel wrote in 1895 a *Habanera* for two pianofortes, four hands. This was utilized in the composition of the *Habanera* in the *Rhapsody*. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmized by the tambourine, while the strings are busied with the syncopated figure. The theme is worked out till nearly the end, which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

Few histories or encyclopædias of the dance mention the *Habanera*. Mr. H. V. Hamilton contributed the article about this dance to *Grove's Dictionary of Music and Musicians* (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called '*contradanza criolla*' (Creole country-dance). . . . An *Habanera* usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature



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being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head, and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful."

"La Habanera," a lyric drama in three acts, libretto and music by Raoul Laparra, was produced at the Opéra-Comique, Paris, on February 26, 1908. The chief singers were Salignac, Pedro; Séveilhac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted the first performance in the United States at the Boston Opera House on December 14, 1910: Robert Lassalle, Pedro; Ramon Blanchard, Ramon; Fely Dereyne, La Pilar; José Mardones Un Vieux. André Caplet conducted. Later performances were on December 23, 1910; and on March 22, 25, 1912, when the chief singers were Mme. Gay and Messrs. De Potter and Riddez. Aubert's "Habanera" for orchestra (Paris, 1919) was played in Boston by the Boston Symphony Orchestra on October 19, 1923, and April 29, 1927.

IV. *Feria* ("The Fair"). *Assez animé*, C major, 6-8. The movement is in three parts: The first is based on two musical ideas—the first two measures for flute; the second by muted trumpets rhythmized by a tambourine; later, oboes and English horn, rhythmized by xylophone; then full orchestra *ff*. The second opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

SYMPHONY No. 2, D MAJOR, OP. 43 JEAN SIBELIUS
(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony has been performed at these concerts, January 1, 1910, January 7, 1911, March 10, 1916, November 11, 1921, March 7, 1924, October 18, 1929, January 15, 1932. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* who is an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights, while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondry motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff*, molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's; "Don Juan."

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climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. *Vivacissimo*, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. *Lento e suave*, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. *Finale: Allegro moderato*, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, *molto largamente*.



"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld (New York, 1920)).



The following paragraphs on Finnish music, and more particularly on the music of Sibelius, are taken from Rosa Newmarch's study of Sibelius:—

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The *Kanteletar*, a collection of lyrics which followed the *Kalevala*, contains one which gives the keynote of the national music. It is not true, says the anonymous

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singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

"The Kantele* of care is carved
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Can not sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.'

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and Jan-

*The Kantele is a Finnish musical stringed instrument of the gusli family, something like the cimbalom of the gypsies. The soundbox is of pine or birch; the strings, in number from five to thirteen, or even more, are now of wire; in earlier times they were probably of horse-hair. The tuning of the thirteen-stringed kantele is for the scale of G minor, sometimes G major.

The gusli (gusslee, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (Leningrad, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteen and seventeenth centuries, commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre December 19, 1910.—P. H.

uary. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which, once aroused, is not easily diverted or checked.

. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of fungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

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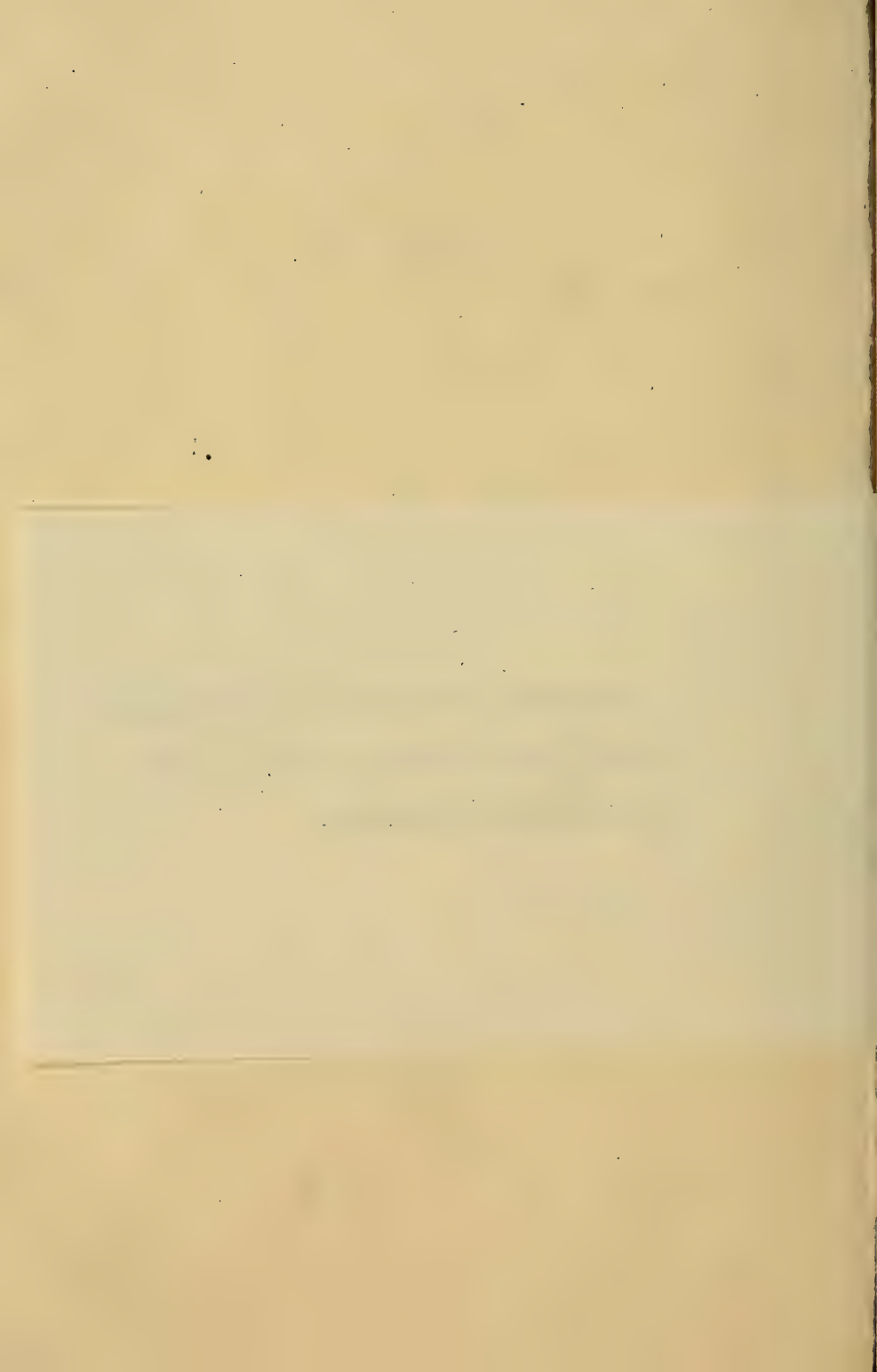


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- IV. Finale: Andante maestoso; Allegro vivace.

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There will be an intermission of ten minutes before the symphony

The music of these programmes is available at the 58th Street Library

(Born at Vienna on December 7, 1887; at home in Mannheim)

This Suite, composed for radio in 1928, was performed at Frankfort-on-Main in 1929. It is scored for two flutes (one interchangeable with piccolo), oboe, English horn, two clarinets, two bassoons, two horns, two trumpets, bass trombone, kettledrums, glockenspiel, xylophone, side drum, wood drum (wood block), triangle, Ratsche (ratchet rattle), two Ruten (switches), Pfeifsirene.

. . .

Toch studied medicine, also philosophy, in Vienna. He gave up the practice of medicine for music. As a composer, he is self-taught. He won the Mozart Prize in 1909; the Mendelssohn Prize in 1910; the Austrian State Prize for composition four times. He lived at Frankfort-on-Main in 1909 and there studied pianoforte-playing with Willy Rehberg.† In 1913 he taught musical theory at the Mannheim High School for Music. In the World War he served in the Austrian army. In 1921 he lived at Heidelberg, but he returned to Mannheim, where he now privately teaches composition.

. . .

The catalogue of his works comprises, among the compositions for orchestra :

Scherzo, Op. 11a (1906—Danzig). Symphony, "An Mein Vaterland," for orchestra, organ, solo voices, chorus, Op. 22 (1912—not performed). Phantastische Nachtmusik, Op. 27 (1921—Mannheim). "Die chinesische Flöte, chamber symphony for fourteen solo instruments and soprano voice, Op. 29 (1923—Frankfort). Tanz Suite for chamber orchestra, Op. 30 (1924—after the dance poem "Der Wald," by Frieda Ursula Back). Five Pieces for chamber orchestra, Op. 33 (1924). Concerto for violoncello and chamber orchestra, Op. 35 (1925). Spiel for wind instruments, Op. 39 (for military band and out-of-door performance—1926). Komödie for Orchestra, Op. 42 (the abstract idea of comedy; the orchestra, the comedian—1927). Fanal for orchestra and organ, Op. 45 (1928). Little-Theatre Suite (Overture, "Bashful Wooing," dance, nocturne, finale‡); "Music for Or-

*Bunte: Varied, variously colored, diversified.

†Rehberg, a Swiss pianist and composer, was born at Morges on September 2, 1863. His teachers at the Zurich Conservatory (1879-1881) were Robert Freund, Fr. Hegar, and Gustave Weber; at the Leipsic Conservatory (1881-84), Reinecke and Jadassohn. After the final examination, he was engaged at the Leipsic Conservatory. In 1890 he was a professor at the Geneva Conservatory, and he conducted symphony concerts in that city. In 1908 he taught at the Frankfort Conservatory; in 1917 he was director of the Mannheim Conservatory; in 1921 he became director and professor of master classes at the Basle Conservatory. The list of his compositions includes a string quartet, violin sonata, many songs, and pianoforte pieces. He is not to be confounded with his son Walter (born at Geneva in 1900), a pianist of high reputation.

‡Played at New York by the Philharmonic Society of New York, Erich Kleiber, conductor, on November 5, 1931.

chestra and Baritone Voice," Op. 60: "there is no question of 'Lieder' with orchestra, for it is an instrumental work which, on two occasions, makes use of the voice to emphasize and clarify the emotional meaning. In this music the expression is clear, unalloyed, and concentrated; its opening is reserved and on a small scale, but it develops toward the end into intense emotional feeling that is very impressive. Through the finely constructed orchestral parts, the tender melodic line of the voice is heard, introducing the words of Rilke's text; it is a genuine, deeply felt music, and Toch has written scarcely anything more beautiful. Kleiber's performance was notable for delicacy of color and intense emotional expression. The solo was sung by Hermann Schey with much feeling and a beautifully controlled voice."—Berlin correspondent of *The Christian Science Monitor*, March 19, 1932.

MUSIC FOR THE STAGE:

Incidental music for "Der Kinder Neujahrstraum," Op. 19 (1910—MSS.).

"Die Prinzessin auf der Erbse," opera in one act (after Hans Christian Andersen), Op. 43 (Baden-Baden—1927).

"Egon und Emilie," opera in one act, Op. 46 (1928—Mannheim).

"Der Faecher," opera in three acts, Op. 51.

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Music for "The Bacchae" of Euripides (Mannheim—1926).

"Klabunds Kirschblutenfest" (Hamburg—1927).

Prelude to a "Maerchen" (1927).

Music for a Paramount film, "Die Kinderfabrik" ("which with the hoarse sound of the wood instruments adroitly imitates the eternal screaming of children—something complete in its way;" Baden-Baden—1928).

Incidental music for "The Saint from the United States," a play with Mrs. Mary Baker Eddy for heroine, by Ilse Langner (Berlin—1931).

The catalogue also names string quartets, sonatas for various instruments, piano pieces, violin pieces. In 1921, Toch received the degree of Doctor of Philosophy for his "Beitragen zur Stilkunde der Melodie." Among his pedagogic works are 50 Piano Studies: Vol. I, 10 Etudes for Beginners; Vol. II, 10 Simple Etudes; Vol. III, 10 Intermediate Etudes; Vol. IV, 10 Etudes for Interpretation; Vol. V, 10 Concert Etudes.

Toch's "Chinese Flute" (text by Bethge) was first performed in Boston by the Boston University Orchestra, Augusto Vaninni conductor, on March 7, 1932. Gladys de Almeida was the soprano.

The words of Chinese lyrics were translated into German by Hans Bethge. Mahler chose some and revised them for his own purpose, composing "Das Lied von der Erde."



When Toch arrived in New York last fall, he talked with a representative of the *New York Times*.

"It surprised Toch's interviewer, after a conversation in which Mozart and Brahms had been mentioned, the first as an enduring and the second as a temporary influence in the development of the modern musician, when, in reply to a further question as to whom he considered the most important modern composer, Toch answered, with enthusiasm flashing from his eyes, 'Schönberg, and only Schönberg.'

"And why only Schönberg?"

"Because he is strongest, the firmest, the most consistent, yet the richest in ideas of them all. He has the greatest musical morality. His path forward has not deviated once, to the right or the left, from his objective. He owes his development not to others, but purely to himself. He stands in a certain definite relation to J. S. Bach. I consider these two men to have stood each at the crossroads of great musical periods of the past and future. Like Bach, Schönberg is a culmination of one age and the forerunner of another."

"He said there were other composers than Schönberg, of course, and gifted, too. But they do not hold your interest. When I hear

a new work by one of these other men, I may be greatly interested for the moment. But I am not curious to hear it again. In fact, I do not go to a great many concerts, since the new music with which I must constantly keep in touch I can grasp better from a reading of the score than by a hurried hearing of a performance almost certain to be imperfect, perhaps even at variance with the composer's ideas. Schönberg's music means so much that when you have heard it once it has only begun to sing in your brain. From that moment the comprehension of the idea begins to grow within you. You perceive its present significance and its future intimations. There is a richness and logic in its development which are those of a complete master. I forget other music. Schönberg's music I never forget. The vitality of the ideas, the immense significance that they possess in every measure, continue to overwhelm me.'

"'And how about Stravinsky?'"

"'I cannot find in the late Stravinsky the sincerity and the evolutionary logic and consistency of Schönberg,' replied Mr. Toch. 'He seems to me in late years to have lost his way, or at least his convictions; whereas Schönberg, in the teeth of every disaster and opposition, was undeviating.'"

"'Hindemith?'"

"'Up to ten years ago I was fascinated by him. He is an enormous talent, temperamentally very sympathetic to me. This was so much the case that when certain compositions of Hindemith's, composed after one of mine but published sooner, were later compared with my music of the period, I was accused of having imitated him. I can say in all sincerity that I did not dream of imitation. We were two young men of a period. We held some general esthetic ideas in

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common. This showed in our compositions. We have since diverged widely.'

"Had Toch modeled his style after the late style of Schönberg of the twelve-tone scale and atonality?

"By no means,' Toch replied. 'There is, as there should be, an immense gulf between admiring such an artist as Schönberg and merely following his lead. The precise technical means that Schönberg takes to express himself and work out his ideas do not appeal to me, at least in a personal sense. I hear different sounds than that.'

"But that is a small difference. I do not like these precise definitions, these formal establishments of boundaries which are promptly set up when people begin to argue about an art. Long words only confuse matters. Schönberg's proceeding in the first place is logical, mentally and musically logical. It is not anarchy, and it is not disregard of the past. And believe me, in the future his atonal theories will not seem half as important or alarming as they do at present. They will seem, in fact—these declarations, these formulæ of the twelve-tone scale—a very minor affair, an idea not nearly as far divorced from the accepted laws of music as it seems to us today.

"Time, you know, has that curious leveling influence. When a little time has passed it is only the figures and the ideas of the very greatest importance which stand out from the background. And even these landmarks are seen as incidental and as only small elevations in the great plain of eternity. The eye travels over them easily and perceives their harmonious relation to the landscape. Bach is one of those elevations, Schönberg another.'

"But,' Mr. Toch was reminded, 'there seems a very radical difference between Bach and Schönberg. Bach formulated with a final mastery certain laws of cadence upon which hundreds of years of music have been built. Isn't Schönberg's twelve-tone scale completely destructive of these cadential principles, which existed before Bach had appeared, and continued to exist long after he has departed?'

"You must realize, however,' replied the composer, 'that Bach, enlarging the boundaries of his art, was also a destroyer.'

"In what way, then, was Schönberg to be recognized as having enlarged the boundaries of his art?'

"Mr. Toch said: 'We could go into technical details on this, but, as I said before, I hate long words and technical docketings. And you know, it is not always easy to identify the actual secret of music. Music may or may not evolve from a carefully formulated theory. One goes back of theories to find the true *raison d'être*, the real secret of the music. The whole aspect of Schönberg's music, apart

from its formulæ, is rock-bound in its foundations on the past, and tremulous with prescience of the future.'

"This could be called an unanswerable and also an unanswering reply—at least in the eyes of the meticulous and persevering. The interviewer, however, persevered, and tried for one last time.

"'Perhaps you could answer the question, Mr. Toch, if it were put in this way: What direction do you expect music to take in the future?'

"The answer was simple—oh so simple, so innocent, so credible. 'The right direction,' said he."

GERMAN DANCES (1824) FRANZ PETER SCHUBERT
TRANSCRIBED FOR ORCHESTRA BY ANTON VON WEBERN

(Schubert, born at Lichtenthal, Vienna, on January 31, 1797; died at Vienna on November 19, 1828)

(Webern, born at Vienna on December 3, 1883; now living in Vienna)

Schubert, bitterly disappointed by the rejection of his opera "Fierrabras," left Vienna with the Esterhazys in 1824, and spent six months at Zselesz, Hungary. Little is known about his life there, but he wrote two Waltzes (in Op. 33, "1824, July") and four Laendler ("July, 1824"), all for the piano—four hands; also other Waltzes and Laendler in the same collections, for two hands. "Now, if ever, was the date of his tender feeling for his pupil Caroline Esterhazy, which his biographers have probably much exaggerated."

Webern, a disciple of Guido Adler, took his degree as Ph.D. (musicology) at the Vienna University. He was Schönberg's first

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disciple, belonging to the "innermost Schönbergian circle, who live very much together in the master's shadow and seem to come very little into contact with the outside world." Having served as a theatre conductor at Vienna, in German provincial towns and at Prague, he became a teacher of composition and interpretation at a school founded by Schönberg for musical private performances at Vienna. "His own works are short, melodically evasive and elusive in their coloring." He is "The composer of the *pianissimo espressivo*." According to Edwin Evans, "he endeavors to deploy within a narrow space the utmost possible range of expression, employing thereto all the available resources of the instruments concerned. The method might in fact be termed concentrated expressionism, using the latter term in the sense which it has acquired under the Schönberg regime." Among his works are *Passacaglia* for full orchestra, Op. 1 (Bochum, 1921, and Düsseldorf Festival, 1922)—the entire design based on a symmetrical series of twelve notes; *Six pieces for orchestra*, Op. 6; *Four Pieces for violin and clarinet*, Op. 7; *Five Pieces for string quartet*, Op. 5; *Two Songs with orchestra*, Op. 8; *Six Pieces for string quartet*, Op. 9; *Five Pieces for orchestra*, Op. 10; *Three Pieces for violoncello and piano*, Op. 11; *Four Songs with orchestra*, Op. 13; *Five Songs with chamber music*, Op. 14; also choruses, and songs, pieces for violin and piano, and *Five Geistliche Lieder* for a flute, clarinet, trumpet, harp, and double bass, Op. 16.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, Op. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor),

*There was a performance at Chicago on November 15, 1895.

December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Aphthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, —roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better

understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.



There has long been a dispute as to whether Tile Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "*Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301.*" But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke, Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

SYMPHONY No. 5, IN E MINOR, OP. 64 . PETER ILICH TCHAIKOVSKY

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840;
died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—“free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: ‘I should like to be buried there.’”

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. “To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony.”

On June 22 he wrote to Mme. von Meck: “Now I shall work my

*See Entr'acte “Tchaikovsky's Votinsk House” by Victor Belaeff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapelnikov, who then made his debut), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs.

Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

..

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?



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The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. Arthur Nikisch conducted. The programme also comprised Reinecke's overture "King Manfred" (first time in Boston) and Saint-Saëns piano concerto, No. 4, C minor (Carl Stasny, pianist). The symphony has also been played in Boston at these concerts on January 1, 1898; December 10, 1898; December 22, 1900; October 18, 1902; April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck); April 10, 1909; December 3, 1910; March 20, 1925; April 15, 1927; February 22, 1929; April 26, 1929 (on the "Request" programme).

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy

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List of Works Performed at the Evening Concerts during the Season of 1931-1932

BACH	Suite No. 2 in B minor, for Flute and Strings (Flute Solo : GEORGES LAURENT)	IV. March 3
BEETHOVEN	Symphony No. 4 in B-flat major, Op. 60	II. January 7
BRAHMS	Symphony in E minor, No. 4, Op. 98	IV. March 3
COPLAND	Symphonic Ode (First performance in New York)	IV. March 3
CORELLI	Suite	II. January 7
DEBUSSY	Two Nocturnes	I. November 19
FRID	Suite for Orchestra (First performance in New York)	II. January 7
GERSHWIN	Rhapsody No. 2 for Orchestra with Piano (First performance in New York) (Soloist : GEORGE GERSHWIN)	III. February 5
D'INDY	Symphonic Variations, "Istar," Op. 42	III. February 5
MAHLER	Symphony No. 9 (First performance in New York)	I. November 19
PROKOFIEFF	"Classical" Symphony, Op. 25	III. February 5
RAVEL	Orchestral Excerpts "Daphnis et Chloé," Ballet (Second Suite)	I. November 19
SCHUBERT	German Dances (1824) (Transcribed for Orchestra by Anton Webern) (First performance in America)	V. April 7
SCRIABIN	"Poem of Ecstasy," Op. 54	III. February 5
SIBELIUS	Symphony No. 4 in A minor, Op. 63	II. January 7
STRAUSS	"Till Eulenspiegel's Merry Pranks, after the Old- Fashioned Roguish Manner"—in Rondo form Op. 28	V. April 7
TCHAIKOVSKY	Symphony No. 5 in E minor, Op. 64	V. April 7
TOCH	Bunte Suite, Op. 48 (First performance in New York)	V. April 7

against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

*
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*

The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony; the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

FIFTH MATINEE

SATURDAY AFTERNOON, APRIL 9

AT 2.30

PROGRAMME

Beethoven Overture to Goethe's "Egmont," Op. 84

Liszt A Faust Symphony in Three Character Pictures

(JOHANN WOLFGANG von GOETHE,
August 28, 1749—March 22, 1832)

I. FAUST:

Lento assai. Allegro impetuoso.
Allegro agitato ed appassionato assai.

II. GRETCHEN:

Andante soave.

III. MEPHISTOPHELES:

Allegro vivace ironico.
Andante mistico (with Male Chorus).

THE HARVARD GLEE CLUB (Dr. Archibald T. Davison, Conductor)

Tenor Solo: RULON Y. ROBISON

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OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theater, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.



What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Brentano: "when you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear good B. I came back from a bacchanalian festival only at four o'clock this morning, at which, indeed, I was forced to laugh a great deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself." This letter was dated February 10. On April 12 (1811) he wrote to Goethe:—

"Your Excellence:

"The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here" (Vienna) "in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood)—that is very little for so much. Bettina Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

"Your Excellency's great admirer,

"LUDWIG VAN BEETHOVEN."

Goethe answered this letter at Carlsbad on June 25, 1811:—

"Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The 'Egmont' music I shall probably find when I return home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and I think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers in our parts. What, however, I most wish, is to have properly understood Herr Oliva, who held out the hope that in the course of a journey you propose to take that you might visit Weimar. May it take place when the court and the whole music-loving public is here. You would certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself. I wish you farewell, beg you to keep me in kind remembrance, and offer you hearty thanks for the pleasure which through you I have often received."

As we have seen, Goethe had much to say about his "Egmont" to Eckermann, but in the record of the conversations there is no allusion to Beethoven's music for the play.

In 1822, Beethoven, remembering his talk with Goethe at Teplitz, where he met him for the first time in 1812, said to Rochlitz: "I would have gone to death, yes ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But 'the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed.

Bettina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, had no suspicion of its worth,—a statement for which we find no authority. This is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." It is also certain that Goethe cared little for Beethoven's music, that he did not mem-

tion his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy towards Beethoven's music. He played to him the first movement of the Symphony in C minor. It made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was always in his element, always equal to the emergency, just as Hummel is never embarrassed, whether he has to play an adagio or an allegro. This facility is found wherever real talent exists, in the arts of peace as in those of war, at the pianoforte as behind a battery."

A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER
GOETHE): I. FAUST, II. GRETCHEN, III. MEPHISTOPHELES
FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at
Bayreuth, July 31, 1886)

Liszt told his biographer, Lina Ramann, that the idea of this symphony came to him in Paris in the forties, and was suggested by Berlioz's "Damnation of Faust." (Berlioz's work was produced at the Opéra-Comique, December 6, 1846.) Lina Ramann's biography is eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading charac-

ters in Goethe's poem." As a matter of fact, we believe, Scheffer did not portray Mephistopheles. Scheffer (1795-1858) was a warm friend of Liszt, and made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853-54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in September, 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen picture for pianoforte, two hands, and this arrangement was published in 1875.

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, two pairs of kettledrums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium. In the revised and unpublished version the bass clarinet is used, but only for a few measures.*

* * *

I. "FAUST"

Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered, they appear later in various metamorphoses.

The movement begins with a long introduction, Lento assai, 4-4. "A chain of dissonances," with free use of augmented fifths (muted violas and violoncellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An Allegro impetuoso, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more intense. A bassoon, Lento assai, gives out the Faust motive and introduces the main body of the movement.

Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a lead-

*See note about a revised score of the symphony at the end of this article.

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ing theme of the composer's symphonic poem, "Prometheus," which was composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. It is developed at length, and is repeated in a changed form by the whole orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, violoncellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passage-work leads to an episode, *Meno mosso*, *misterioso e molto tranquillo*, 6-4. The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and some of the strings, while there are sustained harmonies in wind instruments and ascending passages in muted violins and violas. But the "Inquiry" theme has not its original and gnarled form: it is calmer in line and it is more remote. Another theme comes in, *Affettuoso poco andante*, E major, 7-4 (3-4, 4-4), which has been called the Love theme, as typical of Faust with Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this movement it is said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure for solo viola, which later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, *allegro con fuoco*, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes,—the fifth according to some, the conclusion theme as others prefer,—*Grandioso, poco meno mosso*, which is given out *fortissimo* by the full orchestra. It is based on the initial figure of the violas and violoncellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "*tempo primo. Allegro agitato assai*," and the working-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.

II. "GRETCHEN"

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is sung (*dolce semplice*) by oboe with only a solo viola accompaniment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He

List of Works Performed at the Saturday Afternoon Concerts during the Season of 1931-1932

BACH, C. P. E.		
Concerto in D major for Orchestra (Arranged by Maximilian Steinberg)		IV. March 5
BEETHOVEN		
Overture to Goethe's "Egmont," Op. 84		V. April 9
CORELLI		
Suite		III. February 6
GERSHWIN		
Rhapsody No. 2 for Orchestra with Piano		
Soloist: GEORGE GERSHWIN		III. February 6
HANDEL		
Concerto Grosso for String Orchestra in B minor, No. 12		I. November 21
HINDEMITH		
Konzertmusik for String and Brass Instruments (First performance in New York)		IV. March 5
LISZT		
A Faust Symphony in Three Character Pictures (After Goethe)		
THE HARVARD GLEE CLUB (Dr. ARCHIBALD T. DAVISON, Conductor)		
Tenor Solo: RULON Y. ROBISON		V. April 9
MAHLER		
Symphony No. 9		II. January 9
MORRIS		
Concerto for Piano		
(First performance in New York)		
Soloist: HAROLD MORRIS		I. November 21
RAVEL		
Introduction and Allegro for Harp with Accompani- ment for String Orchestra, Flute and Clarinet		
Soloist: BERNARD ZIGHERA		II. January 9
Rhapsodie Espagnole		IV. March 5
SIBELIUS		
Symphony No. 2 in D major, Op. 43		IV. March 5
STRAUSS		
"Ein Heldenleben," Tone Poem, Op. 40		I. November 21
STRAVINSKY		
Orchestral Suite from the Ballet, "Petrouchka"		
Piano: JESÚS MARÍA SANROMÁ		II. January 9
TCHAIKOVSKY		
Symphony No. 6 in B minor, "Pathetic," Op. 74		III. February 6
TCHEREPNIN		
Eight Miniatures, "After a Russian Illustrated Alphabet"		
(First performance in New York)		III. February 6

loves me—loves me not,” and at last, “He loves me!”. The chief theme enters after this passage, and it now has a fuller expression and deeper significance. A second theme, typical of Gretchen is sung by first violins, *dolce amoroso*; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agitated viola and violoncello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. The striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. The third section of the movement is a much modified repetition of the first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the “He loves me—loves me not” music is omitted, but there is a reminiscence of the Faust motive.

III. “MEPHISTOPHELES”

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: “One may suspect the composer of taking Mephisto’s ‘Ich bin der Geist der stets verneint’ (I am the spirit that denies) for the motto of this movement; somewhat in the sense of A. W. Ambros when he said of Jacques Offenbach in speaking of his opera-bouffes: ‘All the subjects which artists have hitherto turned to account, and in which they have sought their ideals, must here be pushed *ad absurdum*; we feel as if Mephisto were ironically smiling at us in the elegant mask of “a man of the times,” and asking us whether the whole baggage of the Antique and the Romantic were worth a rap!”

It is not at all improbable that Liszt took the idea of Mephistopheles parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz’s “Episode in the Life of an Artist,” or Fantastic Symphony.

There are no new themes introduced in the Mephistopheles movement.

As Miss Ramann says, Mephistopheles’ character in this music is to be without character. His sport is to mock Faust as typified by his themes; but he has no power over the Gretchen themes, and they are left undisturbed.

Ernest Newman finds the Mephistopheles section particularly ingenious. “It consists, for the most part, of a kind of burlesque upon the subjects of the ‘Faust’ which are here passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting ‘the spirit of denial’ than making him mouth a far-rago of pantomime bombast, in the manner of Boïto. The being who exists, for the purpose of the drama, only in antagonism to

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Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality; but as the embodiment of negation—a malicious, satiric parody of all the good that has gone to the making of Faust. The 'Mephistopheles' is not only a piece of diabolically clever music, but the best picture we have of a character that in the hands of the average musician becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have the Mephistopheles of Goethe's drama."

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run (violoncellos and double-basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the *sempre allegro* in which these themes appear leads to the main body of the movement, *Allegro vivace, 6-8, 2-4.* The theme is the first of the first movement, and it now appears in a wildly excited form. Interrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode *un poco animato* follows, with an abrupt use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. *Allegro animato*; the grandiose fifth, or conclusion, theme of the first movement is now handled most flippantly. There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings *pizzicati* give out the "Inquiry" motive. "The passage is as a warning apparition." The hellish mockery breaks out again. Some find the music now inspired by an episode in Goethe's *Walpurgis* scene. In the midst of the din, wood-wind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends in the violins, grows softer and softer. *Andante*; the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the *Allegro non troppo* the Faust theme is chiefly used. "And then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. *Poco andante, ma sempre alla breve*: the Gretchen theme is colored mysteriously; trombones make solemn declaration. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accompanied by organ and strings, sings to the strain announced by the trombones, "*andante mistico*," the lines of Goethe:—

Alles Vergängliche
Ist nur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreigniss;

Das Unbeschreibliche,
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

The solo tenor and chorus sing: "Das Ewig-Weibliche zieht uns hinan" (with the Gretchen motive rhythmically altered and with harp added to the accompaniment), and the work ends radiantly calm.

These lines have been Englished in prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-feminine draws us onward." It was Liszt's intention, Brendel tells us, to have this chorus invisible at the first performance, but, inasmuch as it would have been necessary at Weimar to have it sung behind the lowered curtain, he feared the volume would be too weak.

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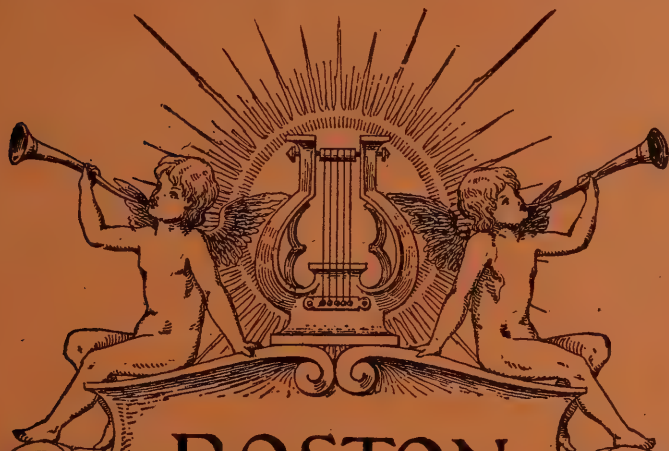
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Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

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Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

VIOLAS.

Lefranc, J.	Fourle, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

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Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

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Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

FLUTES.

Laurent, G.
Bladet, G.
Amerena, P.

OBOES.

Gillet, F.
Devergie, J.
Stanislaus, H.

CLARINETS.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.

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Laus, A.
Allard, R.
Panenka, E.

(E-flat Clarinet)

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Battles, A.

ENGLISH HORN.

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Bettoney, F.

CONTRA-BASSOON.

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Van Den Berg, C.
Lorbeer, H.

HORNS.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

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Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

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Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

TUBAS.

Sidow, P.
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Zighera, B.
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FRIDAY EVENING, NOVEMBER 20

AT 8.15

PROGRAMME

Corelli Suite
Sarabande—Gigue—Badinérie.

Brahms Symphony in E minor, No. 4, Op. 98
I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Rachmaninoff Five Picture Studies (Arranged for Orchestra
by Ottorino Respighi)

1. The Sea and the Gulls.
2. The Fair.
3. Funeral March.
4. Red Riding Hood and the Wolf.
5. March.

Ravel Orchestral Excerpts "Daphnis et Chloé," Ballet (Second Suite)
Lever du Jour—Pantomime—Danse Générale

There will be an intermission of ten minutes after the symphony

SUITE: (SARABANDE-GIGUE-BADINERIE) . . . ARCANGELO CORELLI

(Born at Fusignano, near Imola, Italy, on February 17,* 1653; died at Rome on January 8, 1713)

This Suite was arranged by Ettore Pinelli† by taking movements from Corelli's Op. 5—"XII Suonate a violino e violone o cembalo" published in folio at Rome in 1700. There were half a dozen editions of this work before 1799. It was arranged in an edition published at London and Amsterdam as a set of trios for two flutes and a bass. Francesco Geminiani arranged the sonatas as "Concerti grossi" and published them in London (*s. d.*). Single sonatas in Op. 5 have been edited by Delphin Alard; by Ferdinand David (*Folies d'Espagne*, the last movement in Op. 5)‡

*This date is given by Riemann. Paul David, in Grove's Dictionary, gives February 12 or 13. "The dates of Corelli's, birth and death depend on the translation of Corelli's epitaph as copied by Dr. Burney in his "History," says David.

†Pinelli, born in 1843 at Rome, died there in 1915. A violinist and conductor, he was zealous in the cultivation of concert and chamber music in Rome and other Italian cities. "To this end he successfully devoted his long and strenuous activities as violinist, conductor, and teacher." He studied the violin with Ramacciotti at Rome; with Joachim at Hanover. In 1866 he founded at Rome the Society for Chamber Music. With Sgambati in 1869 he organized at the R. Accademia di Santa Cecilia at Rome a school of violin and pianoforte playing, the beginning of the R. Liceo Mus. di Santa Cecilia. In 1867 he founded the Societa Orchestrale Romana, which he conducted for many years, bringing out important works of "the classical symphonic art," almost unknown till then in Italy.

‡An oblong edition 4to, with an engraved frontispiece, signed Ant. Meloni del P. P. Bouche, sculp, two full-page engravings and 68 full-page engraved plates of music, sold by John Walsh, London, about 1699, was unknown to Fétis. It was not in 1907 in the British Museum, which has editions published at Rome, Venice, and Amsterdam *circa* 1700.

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Corelli, famous violinist and composer, was a pupil of Giovanni Benvenuti at Bologna. (The story that the four years younger Giovanni Battista Bassani was his teacher is now discredited.) Little is known about Corelli until he went to Rome in 1671, became a member of the Capranica Theatre Orchestra, and studied composition with Matteo Simonelli. It appears that Corelli lived in Germany in 1679-81; was in the service of the Elector of Bavaria at Munich; was in the company of Jean-Baptiste Farinelli, the concertmaster at Hanover of the orchestra maintained by the Elector George, who became George I. of England.* He was also at Heidelberg. In 1682 he made Rome his abiding place. There his violin playing and the publication of his twelve sonatas for two violins, violoncello, and basso continuo brought him great renown. The Cardinals Benedetto Pamphili and Pietro Ottoboni befriended him. The latter lodged him in his palace, and there Corelli conducted concerts on Mondays. He bequeathed to Ottoboni a valuable collection of paintings and about \$300,000. The Cardinal accepted the pictures, but gave the money to Corelli's relatives. The story that, going to Paris in 1672, he excited Lulli's jealousy, who by in-

*George I. sent Farinelli as Resident Minister to Venice. He died in 1720, having been born at Grenoble in 1655.

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trigues and annoyances drove him away, is probably without foundation.

In his latter years he was a prey to melancholy. Modest, amiable, he was simple in his life; almost shabbily dressed; always going on foot instead of taking a carriage. Many stories are told of his great fame as a violinist; of his adventure with the King of Naples and Alessandro Scarlatti; of his playing to Handel. At Naples he was technically unfortunate. Returning chagrined to Rome, he found that the public favored an oboe virtuoso; that a violinist named Valentini, an inferior player, was applauded. Hence the melancholy of Corelli's later years. But it is not easy to separate, in the early biographical sketches of Corelli and his contemporaries facts from idle gossip.

As violinist he laid the foundation for technical development and writing for the solo instrument; as a composer he founded the manner of orchestral writing on which the future development rested. He was not a brilliant virtuoso, a *Hexenmeister*, but his style was distinguished by breadth, emotion, and nobility. Sir Hubert Parry said of Corelli, the composer:

"Corelli, was almost the first composer who showed a consistent instinct for style, and this marks one of the most important attainments in the development of instrumental music. For in the earlier



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part of the century, as has already been pointed out, composers had hardly any idea of adapting their thoughts to the idiosyncrasies of their instruments, and for the most part wrote mere voice parts for them; but Corelli at last attained to the point of writing music to which only the instruments for which he wrote could adequately give effect."

. . .

The Suite played today was brought to this country by Bernardino Molinari as guest conductor of the St. Louis Symphony Orchestra and played at his first concert in the United States on December 29, 1927.

I. Sarabande.

II. Gigue.

III. Badinerie. "Badinerie, as 'Badinage'; foolery, foppery, toy-ing, tumbling, juggling, any kind of apish gambolling." Randle Cotgrave's "French and English Dictionary," second edition, London, 1673. Bach gave this title to the last movement of his "Ouverture," No. 2, B minor, for flute and strings; as he gave the title "Réjouissance" to the last movement of his Suite in D major, No. 4.

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SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had

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caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He

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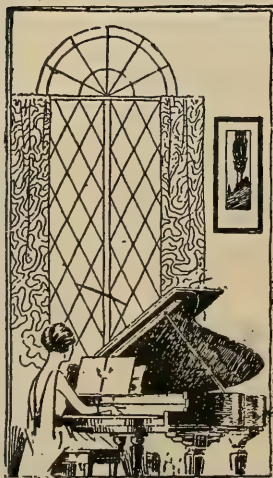
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wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you, do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time to conduct the first performance.† The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded

*Brahms wished that Elisabeth could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

†"It seems almost like a jest of fate that it should have been through Brahms that Bülow left Meiningen and was thus mortified by the very man whom he had served more unselfishly than anyone else. Brahms, of course, had not expected the evil consequences of his action, which was one of mere negligence that took no heed of another's susceptibilities. Yet, was it quite so inadvertent; . . . Bülow had obtained the composer's definite sanction in order to demonstrate—as his letters to his wife show—how much clearer, livelier, and more impressive the work would sound under his baton than under the clumsier direction of its creator. . . . Bülow regarded Brahms's conduct as an affront such as Brahms undoubtedly never intended. He felt that his authority had been called in question and asked the Duke of Meiningen by telegraph to be at once relieved of his duties. His resignation was so vehemently worded that it was immediately accepted." "Johannes Brahms," by Richard Specht, translated by Eric Blom (pages 252-253; London, Toronto, New York, 1930).



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by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composèr's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. Hans Richter conducted. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shout-

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ing house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever.”*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thought that the whole symphony pictures the tragedy of human life. He saw in the Andante a waste and ruined field, as the Campagna near Rome; he noted the appearance of a passage from Brahms's song “Auf dem Kirchhofe”; with the words “Ich war an manch vergess'nem Grab gewesen”; to him the Scherzo was the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's “*Œdipus Coloneus*”: “Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best.”

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

*Brahms attended the production of Johann Strauss's operetta, “*Die Göttin der Vernunft*,” March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772); and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninov's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration,

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which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, *Allegro giocoso*, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the *Finale*, an artfully contrived *Ciacona* of antique form, but of modern contents. The first eight measures give the 'title-page' of the *Ciacona*. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a *Piú allegro* for the close."†

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfín Hunt," F major, D major, F major; III. *Eclogue*, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739-91) de-

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—ED.

†In this gigantic *passacaglia* (or *ciacona*), which proceeds in variations of eight bars, no *cæsura* is to be felt anywhere; it is a simple, huge arch. . . . A seemingly insignificant germ endlessly yields new shoots and blossoms. This germ is simply the E minor scale rising up to the fifth with an interpolated A♯ and returning to the tonic by way of the dominant in the lower octave, thus: E, E♯, G, A, A♯, B, B, E, in dotted minims. Brahms borrowed it from Bach's *Cantata* No. 150, where it forms the bass of the *Ciacona*, which he played to Hans von Bülow at the house of Siegfried Ochs, accusing him of having no notion of these masterpieces. Bülow had no more than cool admiration to spare for this choral movement, the cunning structure of which Brahms demonstrated to him with enthusiastic eloquence."—RICHARD SPECHT.

scribed it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

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of these pieces has a descriptive title. Respighi must have invented them for his set of arrangements.

Respighi has given much attention to "arrangements" for orchestral performance and ballets. As an arranger he has often shown skill and taste in preserving the spirit of the original music.

* * *

THE HYPHENATED COMPOSITION

BY ROLLO H. MEYERS

(London *Daily Telegraph*, July 25, 1931)

Musicians may be divided into three classes—composers, performers, and arrangers. One of the peculiarities of music is that any given composition is capable of being "arranged" in an almost unlimited number of ways, generally with a view to its performance on an instrument or instruments other than those for which it was originally composed. Such arrangements must always alter the character of the music to a certain extent, but they may sometimes be desirable or even necessary, especially in the case of transcriptions for the piano of orchestral music, which would otherwise be inaccessible to the majority of amateurs.

But, apart from transcriptions of this kind, it may be said that arrangements in general are obnoxious. A Chopin nocturne or prelude arranged for the violin or flute can at best be little more than a parody; but it is a curious fact that, apart from the immense mass of arrangements which are dictated by purely commercial reasons (*e.g.*, music publishers, restaurant orchestras, etc.), a few genuine musicians have sometimes turned their attention to the problems of transcription, the most famous examples, of course, being Liszt and Busoni, whose arrangements of Bach's organ or instrumental music for the pianoforte are rather in a class apart.

Bach himself, we know, practically transcribed a great deal of Vivaldi's music; and Beethoven and Mozart sometimes made arrangements of their own compositions for different combinations of instruments. But the fact remains that the great majority of transcriptions of all kinds which flood the music market (and for which, of course, music publishers are primarily responsible) are pure hack work, indefensible on purely musical grounds.

Thus the enormous number of professional "arrangers" who have been called into existence seems to justify my classification of musicians into three categories—those who create, those who interpret, and those who arrange. The last species may best be studied in the programmes containing the repertories of restaurant or-

chestras and the like, where the hyphen reigns supreme. A recent perusal of a programme of this kind led me to speculate upon the possibilities of acquiring fame, if only within a limited sphere; for undoubtedly some amongst this myriad horde of arrangers must be judged famous, if the frequency with which their names occur on programmes of this kind are any indication as to celebrity.

Take, for example (it is a French provincial restaurant repertory that I have before my eyes), take, then, the case of M. Mouton, whose name appears so frequently in juxtaposition with the great masters, separated only by that modest hyphen which looks so little and yet means so much. On one single page, selected at random, the name of Mouton occurs no less than sixteen times out of thirty-two items, and generally in distinguished company, for we have Wagner-Mouton once, Debussy-Mouton once, Massenet-Mouton five times, Saint-Saëns-Mouton and Delibes-Mouton twice each, and so on, to name only his more distinguished collaborators.

Now it must be admitted that this mysterious Mouton is a most intriguing person. Moreover, it would appear that when not "arranging" he even finds time for original composition; for in the section labeled "Gavottes and Minuets," No. 563, entitled "Première Tendresse," is ascribed to Mouton, *tout court*. But nowhere else does his name occur without the tell-tale hyphen, from which we are perhaps to deduce that the voice of Mouton was only once uplifted in spontaneous and un-hyphenated song.

A certain Mr. Salabert seems also to have arranged almost all the better-known composers, from Schubert, Schumann, Mendelssohn, and Beethoven down to Balfe and Vivian Grey; and in view of his evident familiarity with the Olympics it seems unjust that we should know so little of Salabert. The most we can do is to express our admiration of the industry and commendable modesty of all that band of willing but obscure workers in the highways and byways of music who ask no other reward than that their names should be

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linked with those of the great by means of the unassuming but indissoluble bond of the hyphen. Moreover, the scope of the arranger is practically unlimited, and I would be prepared to guarantee immortality in this particular field of action to the ingenious person who succeeds in arranging "Parsifal" for three combs and a kettle-drum. But perhaps my suggestion comes too late. Who knows but that it may not already have been done?

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Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

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The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

• • •

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those

* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

† John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was not changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it will end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."



The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme Fokine was also seen as Chloe.

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At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

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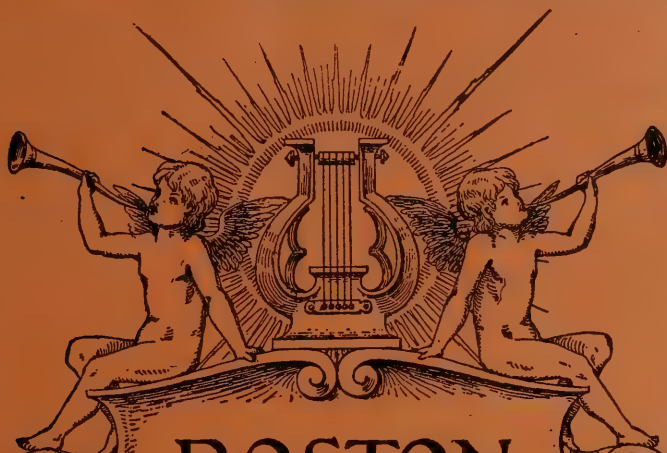
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WITH HISTORICAL AND DESCRIPTIVE
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Blot, G.

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Lafosse, M.
Grundey, T.
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Mann, J.

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AT 8.15

PROGRAMME

Beethoven Symphony No. 4 in B-flat major, Op. 60

- I. Adagio; Allegro vivace.
 - II. Adagio.
 - III. Allegro vivace. Trio. Un poco meno allegro.
 - IV. Finale: Allegro, ma non troppo.
-

Rimsky-Korsakov Symphonic Suite, "Schéhérazade" (after "The
Thousand Nights and a Night"), Op. 35

- I. The Sea and Sindbad's Ship.
 - II. The Story of the Kalandar Prince.
 - III. The Young Prince and the Young Princess.
 - IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock
surmounted by a Bronze Warrior. Conclusion.
-

There will be an intermission of ten minutes after the symphony

SYMPHONY IN B-FLAT MAJOR, No. 4, Op. 60, LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottbohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. The symphony was probably planned and composed in the summer of 1806. The autograph score bears the inscription "Sinfonia 4^{ta} 1806, L. v. Bthvn." "Having been played in March, 1807, at one of the two subscription concerts at Lobkowitz's," Thayer is justified in adding solemnly that "it must have been finished at that time." Beethoven referred to it in his letter to Breitkopf and Härtel from Grätz on September 3, 1806. On November 18 he wrote to them: "For the present, I offer you three quartets and a pianoforte concerto—I cannot yet send you the promised *symphony*, for a gentleman of quality† has taken it from me, on the understanding that after six months I am at liberty to publish it. . . . It might be possible for me to be able to have the *symphony*

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

† This "Gentleman of quality" was either Count Fries or Count Moritz von Oppersdorff, to whom the Fourth Symphony was dedicated. Thayer thinks it was the latter.

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printed sooner than I expected; in that case you could soon have it. . . . Be assured that I prefer your firm to all others, and shall continue to do so." But the compositions mentioned in this letter were published by the Vienna *Industrie Kontor*, not by Breitkopf and Härtel.

After the performance of the "Eroica," Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th, Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik. He visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some, therefore, account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became en-

* See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890); Prod'homme's "Symphonies de Beethoven" (Paris, 1906), and particularly O. G. Sonneck's remarkable study, "The Riddle of the Immortal Beloved: a Supplement to Thayer's Life of Beethoven" (large octavo, 67 pp. New York, 1927).

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gaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." We do not see the force of this reasoning.*

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4^{ta} 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorff, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music; he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which Beethoven said that he had been obliged to sell the

* "In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony—the most perfect in form of them all—and the noble Violin Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making 'a woeful ballad to his mistress' eyebrow?"—Thayer-Krehbiel, "Life of Beethoven."



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symphony which he had composed for him, and also another—these were probably the Fifth and the Sixth—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorff at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus under der Moden* published this review early in April of that year:—

“Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy ‘Coriolanus,’ a pianoforte concerto, and some arias from ‘Fidelio.’ Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven’s Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds.”

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..

The first performance of the symphony in Boston—was it at a concert of the Boston Musical Fund Society on December 8, 1849? This was the second of two "grand concerts for the establishment of a charity fund." G. J. Webb was the conductor. The orchestra was thus composed: ten first violins, eight second violins, four tenors, four violoncellos, five double-basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide, kettledrums, side drum. The concert was in the Melodeon.

The programme was as follows: Beethoven, Symphony No. 4, B-flat major; J. L. Hatton, "To the Skylark," composed for and sung by Fanny Frazer (with orchestra; her first appearance in Boston); W. S. Bennett, Overture, "Najaden"; Mendelssohn, Pianoforte Concerto, G minor (J. L. Hatton, pianist); Mozart, "Crudel' perchè" from "Nozze di Figaro" (Miss Frazer and Mr. Hatton); Keller, Adagio and Polacca for flute (Edward Lehmann); descriptive German song, "Der Eilbote", (sung by Hatton, "descriptive of the feelings aroused by the contents of the different epistles delivered by the 'Eilbote' or messenger"); Donizetti, Overture to "La Fille du Régiment."

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The separate orchestral parts of the Fourth Symphony were published in March, 1809,* by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4e Grande Simphonie en si bémol majeur (B dur) composée et dédiée à Mons le Comte d'Oppersdorff par Louis van Beethoven, Op. 60, Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

. . .

The Count Oppersdorff thought he had been shabbily treated by Beethoven. In the summer or fall of 1806, at the time of Beethoven's visit, the Count commissioned the composer to write a symphony for him. Beethoven had begun work on the Fifth Symphony—he wrote in 1808 that the finale is with "3 trombones and flautino—not with 3 kettledrums, but will make more noise than 6 kettle-drums and, indeed, better noise." He laid this Fifth Symphony aside and wrote, during the remainder of his stay at Grätz, the Fourth Symphony, dedicated to the Count. On February 3, 1807 he received for it five hundred florins. "He did not send the Count the

* Thayer says 1808; but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.

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score, as was the custom, for exclusive use during a fixed period, but turned it over to Lobkowitz for performance, being in urgent need of money; a year later he substituted the Fifth for the Fourth and accepted from Count Oppersdorff 150 florins in March and 200 in June for it without delivering it, this sum being, it may be presumed, a bonus for the larger work, the Count having asked for something employing an unusual apparatus (hence the 'three kettledrums'). This symphony was also withheld in the end, for reasons which are not known, and Oppersdorff had to content himself with the mere dedication of the Symphony in B-flat originally designed for him."*

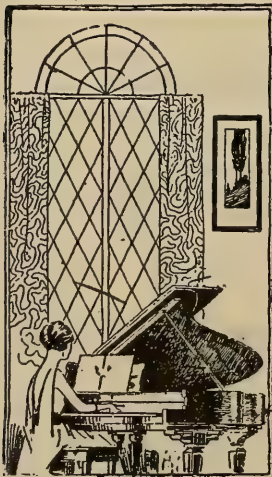
The name of Count Oppersdorff does not appear again in the life history of Beethoven.

BEETHOVEN'S SYMPHONY NO. 4

By HECTOR BERLIOZ

Here Beethoven abandons wholly the ode and the elegy—a reference to the "Eroica" Symphony—to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads other and more substantial melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, has already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly

*"The Life of Ludwig van Beethoven," by Alexander Wheelock Thayer, edited, revised, and amended by Henry Edward Krehbiel, Vol. II, p. 123 (New York, 1921).



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new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. . . . This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the "Divina Commedia," the recital of which Virgil cannot hear "without weeping in sobs," and which, at the last verse, makes Dante "fall, as falls a dead body." This movement seems to have been signed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

The scherzo consists almost wholly of phrases in binary rhythm

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forced to enter into combinations of 3-4 time. . . . The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer.

. . .

Ferdinand Ries, writing from London in June, 1817, to Beethoven, refers to the "beautiful symphony in A-sharp (*sic*)" as played on the 8th "with extraordinary applause." Ries added: "It frightens one to think of symphony writers when one sees and hears such a work."

The first performance in Paris was by the Conservatory Orchestra, February 21, 1830. The Philharmonic Society of New York performed the symphony for the first time on November 24, 1849. The programme also comprised Spohr's overture to "Jessonda"; C. Nicholson, Solo for flute, with orchestra (J. A. Kyle); Mendelssohn, Concerto for Violin (Joseph Burke); Rossini, Overture to "William Tell." Theodore Eisfeld conducted the orchestra of fifty-nine players. In Spain, the symphony was played with the other eight at Madrid in 1878; at Rome, on March 30, 1878; at Leningrad, Damcke heard a performance on March 13, 1853.

"SCHÉHÉRAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS AND A NIGHT," OP. 35. NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Leningrad)

"Schéhérazade," with an "Easter Overture," was composed in the summer of 1888 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced at Leningrad in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Emil Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a flyleaf of the score:—

* This date is given in the catalogue of Belaïev, the late Russian publisher. One or two music lexicons give May 22.

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze‡ Warrior. Conclusion."

Rimsky-Korsakov has this to say about "Scheherazade" in "My Musical Life," translated into English by J. A. Joffe:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements

*Shahryār (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sāsān in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrāzād (Persian), "City-freer," was in the older version Scheherazade. Both names are thought to be derived from Shirzād, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryār and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts, and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

‡This statue was of brass or yellow copper. P.H.

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I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leit-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character.—a method that I had to a certain degree made use of in my 'Skazka' ('Fairy-tale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I.—'Prelude'; No. II.—'Ballade'; No. III.—'Adagio';* No. IV.—'Finale'; but on the advice of Lyadow and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music*, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does

*This movement is marked *Andantino quasi allegretto* in the score.

my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights"') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the

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Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin; sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folktales, 'Once upon a time.'"

I. THE SEA AND SINDBAD'S* SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, proclaimed frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo. A modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that has been called the SHIP, at first for solo flute, then oboe, lastly, clarinet. A reminiscence of the SEA

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition, 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brendan (Brandanus); the aeronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kāmarupa, translated by Francklin, all of the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab has extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of the children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book "Remarks on the 'Arabian Nights' Entertainment," in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

motive is heard from the horn between the phrases. A solo violoncello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major. The SEA motive is sounded by full orchestra. The development is easily followed. There is an avoidance of contrapuntal use of thematic material. The style of the composer in this Suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco più animato*. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*. 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from a similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likeliest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Baghdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot, the Kalandar is not generally approved by Moslems; "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

This movement is, in simple *romanza* form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto*, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo piu mosso*, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGHDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Baghdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the wildest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturánjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional *Almah*, and the minstrel's lay."*

Allegro molto; E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Baghdad. *Allegro molte e frenetico*, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement *Vivo*, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

*For a less enthusiastic description of Baghdad in 1583 see John Eldred's narrative in Hakluyt's *Voyages*. The curse of the once famous city in recent years a singular eruption that breaks out on all foreign sojourners.

†The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII.2) were perhaps figurative,— "the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the load-stone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.):

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Or, sailing to the Isles
 Of Khaledan, I spied one evenfall
 A black blotch in the sunset; and it grew
 Swiftly . . . and grew. Tearing their beards.
 The sailors wept and prayed; but the grave ship,
 Deep laden with spiceries and pearls, went mad—
 Wrenched the long tiller out of the steersman's hand,
 And, turning broadside on,
 As the most iron would, was haled and sucked
 Nearer, and nearer yet;
 And, all awash, with horrible lurching leaps
 Rushed at that Portent, casting a shadow now
 That swallowed sea and sky; and then
 Anchors and nails and bolts
 Flew screaming out of her, and with clang on clang,
 A noise of fifty stithies, caught at the sides
 Of the Magnetic Mountain; and she lay,
 A broken bundle of firewood, strown piecemeal
 About the waters; and her crew
 Passed shrieking, one by one; and I was left
 To drown.

W. E. Henley's Poem, "*Arabian Nights' Entertainments*" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all of which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved."

The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppe e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development of the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lives with Shahryâr "in all pleasure and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of

"But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who traveled to India in 1504; and Holé's book already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinsson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

dwelling places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

. . .

When "Schéhérazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakov protested violently against the disarrangement of her husband's music.

The ballet was produced by Gertrude Hoffmann and her company at the Shubert Theatre, Boston, on February 19, 1912. The orchestra was conducted by Max Hoffmann.

The ballet was performed at the Boston Opera House by Serge de Diaghileff's Ballet Russe on January 31, 1916. The chief dancers were Mme. Revalles, Zobeide; Miss Wasilewska, the odalisque; Mr. Bolm, the negro favorite; Mr. Cechetti, the chief eunuch; and Messrs. Grigorieff and Jazwinski, the royal brothers. Ernest Ansermet conducted. The ballet was performed by the same company several times in February of that year. It was performed again by the Diaghileff Company at the Boston Opera House on November 7, 1916, with Miss Revalles and Mr. Bolm as the chief characters. Mr. Monteux conducted.

. . .

Charles Blanc-Gatti, a Swiss painter, living in Paris, having been an attendant at Symphony concerts for a long time, has printed pictures based on musical works by Rimsky-Korsakov ("Scheherazade") Stravinsky, Borodin, Grieg, Saint-Saëns, Debussy, Chopin, Bach, Beethoven. He gave an exhibition of them at the Salon des Independents last season (1930-31). *La Revue Moderne des Arts et de la Vie* said of him: "He is without doubt the only artist who has grasped the relation between color and music."

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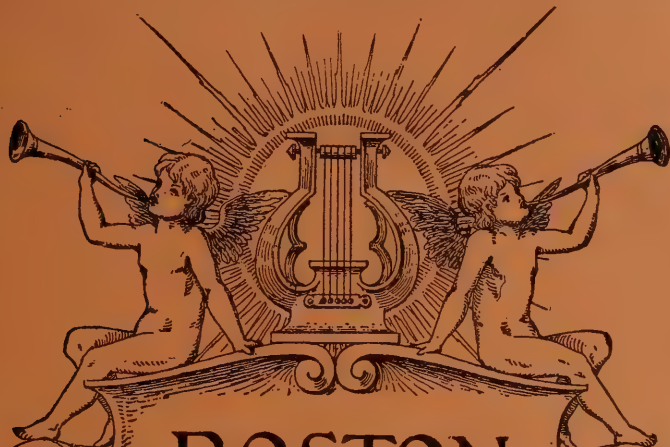
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THURSDAY EVENING, FEBRUARY 4, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
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Boston Symphony Orchestra

Fifty-first Season, 1931-1932

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FLUTES.

Laurent, G.
Bladet, G.
Amerena, P.

OBOES.

Gillet, F.
Devergie, J.
Stanislaus, H.

CLARINETS.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.

(E-flat Clarinet)

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Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

TUBAS.

Sidow, P.
Adam, E.

HARPS.

Zighera, B.
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THURSDAY EVENING, FEBRUARY 4

AT 8.15

PROGRAMME

Prokofieff "Classical" Symphony, Op. 25

- I. Allegro.
- II. Larghetto.
- III. Gavotte.
- IV. Finale.

Moussorgsky Prelude to the Opera, "Khovántchina"

N. Tcherepnin Eight Miniatures, "After a Russian Illustrated Alphabet"

- | | |
|-----------------|--------------------|
| I. Arab-boy. | V. "Mama." |
| II. Egypt. | VI. General. |
| III. Bába-jaga. | VII. The Forest. |
| IV. Stars. | VIII. The Tsarina. |

Tchaikovsky Symphony No. 6 in B minor, "Pathetic," Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale: Adagio lamentoso.

There will be an intermission of ten minutes before the symphony

"CLASSICAL" SYMPHONY, OP. 25 . . SERGE SERGIEVICH PROKOFIEFF

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

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II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

* * *

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots."

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The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of *branle*. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone. and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashion-

*In "Iphigénie en Aulide" (1774).

†The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.



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able, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists today was invented by Vestris; it is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," was danced at the court balls.

Fertiault described the gavotte as the "skillful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet panto-

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mime "Les Petits Riens," with music written by Mozart in Paris, produced at the Opéra, Paris, June 11, 1778. This music, supposed for a long time to be lost, was found in the Opéra library in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4. In each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

*
* *

The first performance of this Symphony in Boston was by the Boston Symphony Orchestra on January 26, 1927.

PRELUDE TO "KHOVANSTCHINA" . MODEST PETROVICH MOUSSORGSKY

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston

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by the Boston Symphony Orchestra on October 24, 1924, Dr. Kous-sevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824-1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe; that one was beginning to understand and appreciate even in the circle of the tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife), Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees

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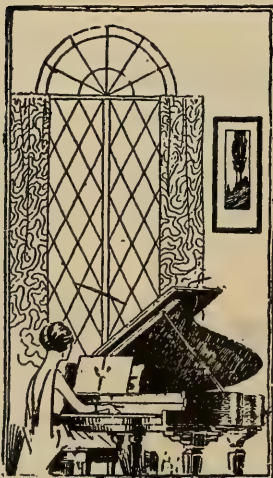
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that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great' was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera.

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great



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deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879-1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879-80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881-1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

*Riesemann gives this date. Some writers say 1885.

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Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

EIGHT MINIATURES (AFTER A RUSSIAN ILLUSTRATED ALPHABET)
NIKOLAI NIKOLAIEVITCH TCHEREPNIN

(Born at Leningrad, on May 15, 1873; living at Paris)

Tcherepnin—he is not to be confounded with his son, Alexander Nikolaievitch, born in 1899, a pianist and composer—studied law in Leningrad. At the same time he was a pupil of Van Arck (piano) and Rimsky-Korsakov (composition) at the Imperial Conservatory. In 1901 he became a conductor of the Belaiev Concerts. In 1905 he conducted the orchestral class at this Conservatory and was the conductor of the Marinsky Opera. In the years 1909*–14 he conducted performances of Diaghilev's Ballet Russe in Paris, London, and elsewhere. In 1918 he was in Tiflis, director of the Conservatory of Music and the Opera. Three years later he made Paris his dwelling place. Among his pupils are Prokofieff, Obukov, and his own son Alexander.

His Pianoforte Concerto, C-sharp minor, Op. 30, was performed in Boston by Benno Moiseiwitsch at a concert of the Boston Symphony Orchestra on October 27, 1922.

The following notes are from the composer:

1. "Négrillon." (Fantastic Negro boys appearing before a curtain at a fair.)
2. Bába-jaga.† (Evil witch flying through the air in a mortar.)
3. General. (Garsonnet, leading battalions of tin soldiers in an assault upon a cardboard fortress.)
5. Egypt. (A caravan rests at the foot of a colossus.)

*In 1908 he prepared the performances of Rimsky-Korsakov's "Snow-Maiden" at the Opéra-Comique, Paris. The first performance was on May 22. There were fifteen performances that season. Ruhlmann conducted the first. He was replaced at the second by Landry.

†In Russian legends Baba-Yaga flies through the air; on the Witches' Sabbath "she rides in a mortar of glowing iron which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom." She was a passionate collector of human bones. When her victims were turned to stone, she reduced them to convenient fragments by pounding them in her mortar. Pushkin pictures her in his introduction to "Russlan and Ludmilla." Liadov's "Baba-Yaga," a musical picture, was performed in Boston at concerts of the Boston Symphony Orchestra on January 7, 1911, and February 10, 1922. Baba-Yaga is introduced in Moussorgsky's "Pictures in an Exhibition."—P. H.

6. Stars. (Wise men in periwigs explaining the courses of the stars to some rich lords.)
 7. "Maman." (Supper of the doll.)
 9. "La Forêt." (Moonlight, Faun, Dryads.)
 10. "La Tsarine." (The young Tsarina with her followers solemnly coming forth from the palace.)
- (Conceived and interpreted by M. Alexandre Bénoit.)

. . .

The catalogue of Tcherepnin's works includes the following:

OPERAS: "Swat"; "Armut ist keine Schande"; "Wanka, der Kanzler."

BALLETS: "Le Pavillon d'Armide"; "Narcisse et Echo"; "The Masque of the Red Death" (after Poe); "The Fairy-tale of the Princess Ulga"; "Dionysius" (1921); "Russian Fairy Tales" (1923); "Notturmo" (after Borodin); "The Romance of a Mummy."

ORCHESTRA: Prelude to Rostand's play, "La Princesse Lointaine," Op. 4. Published in 1889. Performed in New York, at a concert of the Liederkrantz Society, November 25, 1900.

Scene in the Witches' Cavern ("Macbeth"), Op. 12. Published in 1902.

Dramatic Fantasy, "From Land to Land," Op. 17 (after a poem by Tiutschev), 1904.

Suite from "Le Pavillon d'Armide," Op. 29. (Introduction et Scène 1e: Courantes. Danse des Heures. La Scène d'animation du gobelin. Grande Valse noble. La Plainte d'Armide. Danse des gamins. Bacchus et les Bacchantes (Bacchanale).)

"The Enchanted Kingdom," Op. 39.

"Narcissus and Echo," symphonic poem, Op. 40.

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Tcherepnin completed Moussorgsky's opera "The Fair at Sorotchintzy" by introducing other melodies of this composer where the existing musical material was not sufficient. This version was produced at Monte Carlo on March 17, 1923. There had been previous completions by Rimsky-Korsakov and by César Cui.

The opera was produced at the Metropolitan Opera House, New York, on November 29, 1930.

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A GOOD ORCHESTRA

By A. H. FOX-STRANGWAY

And an orchestra becomes good from playing to the right audience, just as the right citizens are rewarded by a good government. An audience that arrives in time, settles into its place after a nod to friends, stops talking when the music begins, forms but does not air its opinions, applauds or is silent from conviction, discounts fashion, expects good stuff as its right—all of them things that are within the power of any of its members—that sort of audience has a wonderful effect on the executants. Charlatans slink away from it abashed; artists learn to rely on it. These opinions that it forms, discusses, and has criticized among friends, gradually create a public opinion, and that in turn starts small societies which come up and disappear. Out of such public opinion arises also the second thing which makes an orchestra become good—the born conductor; for music always spreads from a center, from one who has the disease and infects others. The right man will attract personalities, and in his presence even quite ordinary people will discover unexpected ability, fired by his skill and buoyant with his enthusiasm.

We take the constitution of the orchestra for granted, and are apt to forget its long genesis. It began with a conglomerate of any handy instruments, as did the Siamese and Bantu pandemoniums of which we read. Then there was the matching of like instruments, called a "consort," and presently the antithesis of strings and wind

in the "broken consort." Then specially famous bodies sprang into existence, like Henry VIIIth's sackbuts, so sought after on the Continent; or, by way of a set-off to the English achievement, the "24 violons du roi," which are supposed to have suggested the number of blackbirds that were "baked in a pie"; or the German and Austrian town-bands that specialized in double reeds; or the Italian trumpets, the low principale and the high clarini, which they used to pick out the high lights in their choral works—we hear them still in Bach's trumpet parts, shrilling out above every-one else, a blaze of sound. Handel, the German, builds his orchestra on hautboys and bassoons alternating with strings, but begins to use other instruments in a special setting—a single flute in a nightingale song, a violoncello obbligato in "What Passion cannot Musick," the lower strings in "O death! where is thy sting?" a carillon in "Saul hath slain his thousands," and keeps his trumpets and drums for special points. Neither he nor Bach spend their resources till they are wanted; they adopt the Japanese plan of having up from the cellar one picture at a time. The Mannheim orchestra in the mid-eighteenth century began to pull things together; flute and hautboy were much developed, and new fingerings invented. The clarinet came just in time for Mozart. The orchestra has grown since Beethoven, but we still think of his as the normal size; and the gap between him and his predecessors was large. He broke down the groups, each instrument became individual. Weber was good at divining the genius of an instrument; he never gave it anything to do that would belie its nature. Mendelssohn was a master of the orchestral *mot juste*. Berlioz fell down and worshipped the sound of cor anglais and low flute notes and divided violas, put the noses of clarinets in bags, multiplied his drums, and forgot in the process to invent things for them to do that would be worth doing. Wagner regrouped the wind and divided the strings, balanced the trombones with the tuba, wrote for the horn with the new ventsils, used harp, bass clarinet, and percussion intelligibly, and made things move by purely musical means. Since him there has been

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nothing really new, though there is a fresh device every day. Nothing new, because these devices do not make the music any the more cogent; they splash and ripple and fret and astonish, and set us a-wondering how they are done, but they seldom arise out of the plot; they are things plastered on, not inevitable, not fundamental.

There are five instruments that most people will listen to with pleasure: pianoforte, organ, voice, string quartet, and orchestra. The reason is that the first three obviously, the fourth sometimes, and the fifth usually, are dominated by one mind, whereas divided command, as in a duo or trio, is of a lower order of interest (and the wily Gentoo has quickened that by getting the two to compete in putting each other out—but we have not risen to that yet). An organist cannot do much with a strange organ, nor a conductor with an orchestra whose ways he does not know.

SYMPHONY No. 6, B MINOR, "PATHETIC," Op. 74

PETER ILICH TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the *Andante* and *Finale* for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of *Undine*, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present.

"Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24, that he had finished the orchestration: "I give you my word of honor that never in my life have I been

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Mozart	Canzonetta, "Ridente la Calma"
Durante	"Danza, Danza"
Torelli	Arietta, "Tu Lo Sai"
Schubert	"Die Liebe Hat Gelogen"
Schubert	Romanze from "Rosamunde," "Der Voll Mond Strahlt"
Schubert	"Ganymede"
Schubert	"Wohin"
Myron P. Jacobson	"Reverie"
Duparc	"L'invitation au Voyage"
Glière	"O, that Thou Couldst Know"
Taneieff	"The Fountains"
Gretchaninoff	"The Wounded Birch"
Griffes	"In a Myrtle Shade"

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"Feed My Sheep"
"Where you been a'hidin', Sinner?"
"Poor Pilgrim"
"Good News"

so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

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FOURTH CONCERT

BOSTON SYMPHONY ORCHESTRA

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The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitzsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1, Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. We have been assured by other Russians who knew Tchaikovsky that he killed himself, nor was the reason for his so doing withheld. Peter's brother Modest gives a circumstantial account of Peter's death from natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon

as I am in the tub—as my mother died.” The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the Communion, and he spoke words that the dying man could no longer understand. “Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o’clock in the morning.”

* * *

What was the programme in Tchaikovsky’s mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable “to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *lamentation large et souffrance inconnue*, and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear ‘the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.’ . . .”

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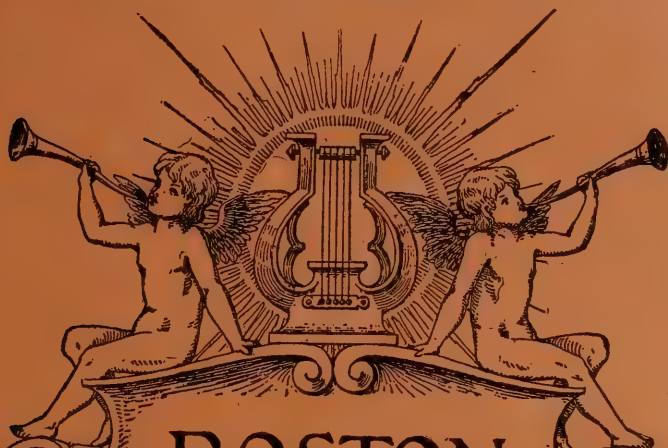
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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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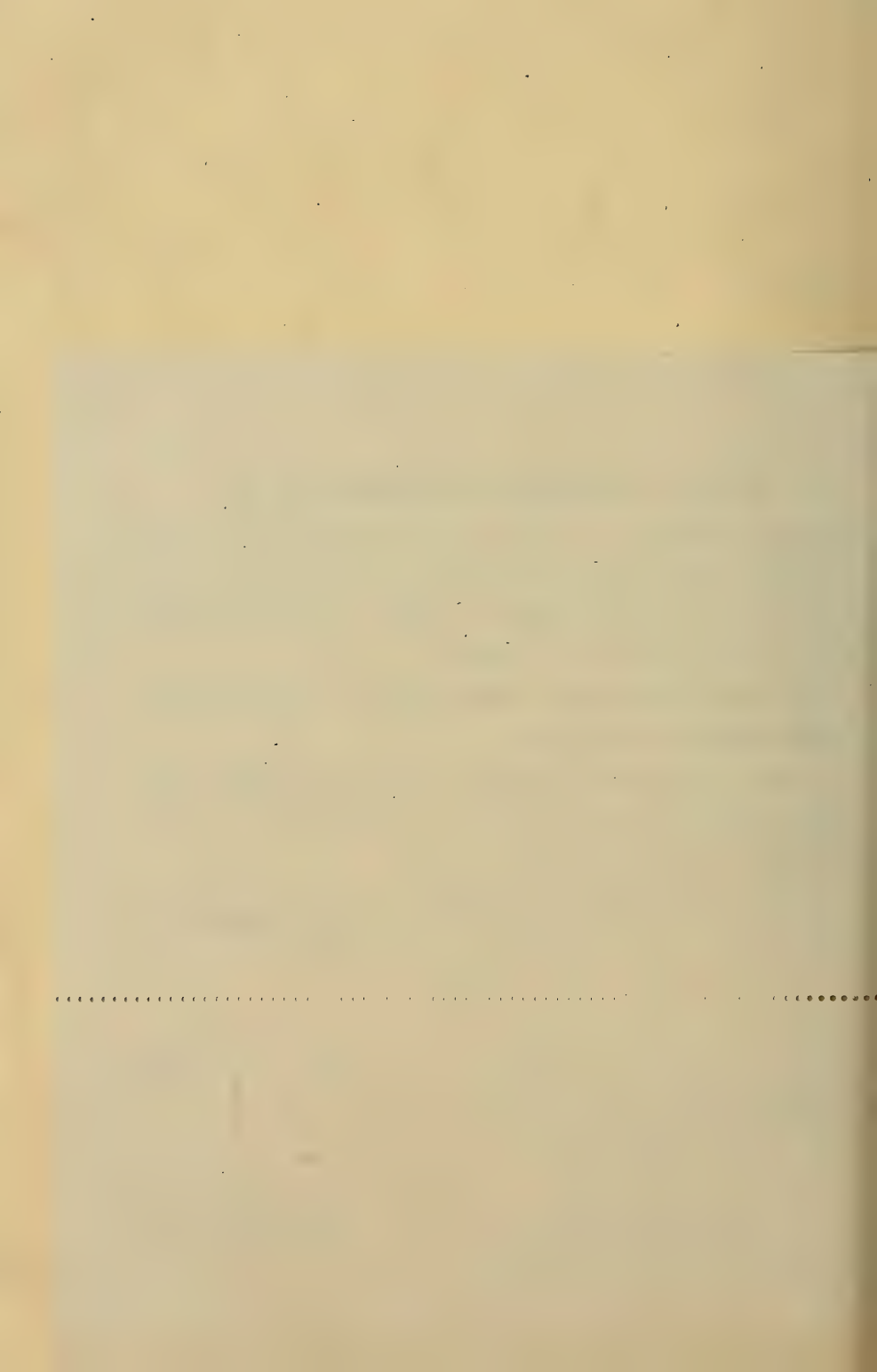
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FRIDAY EVENING, MARCH 4

AT 8.15

PROGRAMME

Sibelius Symphony No. 2 in D major, Op. 43

I. Allegretto.

II. Tempo andante ma rubato.

III. Vivacissimo. Lento e suave.

IV. Finale: Allegro moderato.

Wagner Prelude and "Liebestod" from "Tristan und Isolde"

Wagner Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony.

SYMPHONY No. 2, D MAJOR, OP. 43 JEAN SIBELIUS
(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901-02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony has been performed at these concerts, January 1, 1910, January 7, 1911, March 10, 1916, November 11, 1921, March 7, 1924, October 18, 1929, January 15, 1932. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* who is an intimate friend of Sibelius, the composer's intention was to depict in the first move-

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's; "Don Juan."

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ment the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights, while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondry motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll

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of kettledrums double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff*, *molto largamente*, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, *andante sostenuto*), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. *Vivacissimo*, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. *Lento e suave*, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.



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IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, *molto largamente*.

. . .

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld (New York, 1920)).

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The following paragraphs on Finnish music, and more particularly on the music of Sibelius, are taken from Rosa Newmarch's study of Sibelius:—

“From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the keynote of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the ‘Kantele’ out of the jaw of a gigantic pike:—

“The Kantele* of care is carved
Formed of saddening sorrows only;

*The Kantele is a Finnish musical stringed instrument of the gusli family, something like the cimbalom of the gypsies. The soundbox is of pine or birch; the strings, in number from five to thirteen, or even more, are now of wire; in earlier times they were probably of horse-hair. The tuning of the thirteen-stringed kantele is for the scale of G minor, sometimes G major.

The gusli (gusslee, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish “kantele,” the Esthonian “kannel,” the Lithuanian “kankles,” and the Lettic “kuakles”; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin’s “Gusli, a Russian Folk Musical Instrument” (Leningrad, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes

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Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Can not sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.'

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of

in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteen and seventeenth centuries, commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre December 19, 1910.—P. H.

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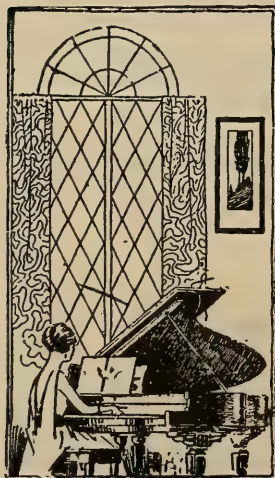
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the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which, once aroused, is not easily diverted or checked.

... "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit



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and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only



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the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of fungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

PRELUDE AND LOVE-DEATH FROM "TRISTAN AND ISOLDE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the

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second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, *Langsam und schmachkend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love.. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains;

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberg a little later; to English writers in the thirteenth century.—Ed.

longing, longing, insatiable longing, forever springing up anew, pin-
ing and thirsting.* Death, which means passing away, perishing,
never awakening, their only deliverance. . . . Powerless, the heart
sinks back to languish in longing, in longing without attaining; for
each attainment only begets new longing, until in the last stage of
weariness the foreboding of the highest joy of dying, of no longer
existing, of the last escape into that wonderful kingdom from which
we are furthest off when we are most strenuously striving to enter
therein. Shall we call it death? Or is it the hidden wonder-world
from out of which an ivy and vine, entwined with each other, grew
up upon Tristan's and Isolde's grave. as the legend tells us?"

ENTR'ACTE

A PARISIAN AT HOME: FOLK SONG AND FOLK DANCE

By HARRY HAUROWITZ MISCHA-LÉON

(*Daily Telegraph*, London, October 28, 1922)

All dressed in cerise, reclining on her couch, with a magazine in
her long white hands, surrounded by empty chairs, which in the
course of the afternoon had been left by one visitor after another,
she received me with an enthusiastic: "Oh! at last you are in Paris
again! I am sure you have been here over a week before you found
your way out to me. . . . No—no—no! Don't deny it! You have
been seen the other day on 'Boul. Mich,' sitting outside a café con-
versing with a lot of ladies and gentlemen, who were laughing at
the top of their voices. But where in the world have you been



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roaming all this time—I suppose singing your soul out for some black eyes in Spain, being poisoned in Vienna of bad food and Hungarian champagne, and spending the rest of your time on the ‘Great Northern and Midland’ Railways, eh?”

The lady who spoke was the once famous Spanish prima donna, for whom many years ago gallant toreadors, men like Raspetti, Balliada, and Maradones, time after time risked their lives in reckless bull-fights only for a kiss thrown from her hand and a smile from her warm eyes under the mantilla, when she in reward leaned forward in her loge and threw her perfumed lace handkerchief over the balustrade. Strange to think that this wonderful lady is the same world-famous “mezzo” who through an age inspired the great Slav poet in such a degree that he gave up his country and all he possessed only to be near her!

A few days later she had arranged a great reception in costumes in her immense atelier. Her secretary—a Polish sculptor—was entrusted with the entire arrangement. Needless to say that when the evening came the atelier was not an atelier any more. It was transformed into an Aladdin’s cave, in cerise. Light effects—flowers, fruits, crystals, confetti, even the sparkling Burgundy ran cerise-tinted in the cups. In the centre, outstretched on her *chaise longue*, lay the 80-year old Carmencita, all dressed in white crêpe de Chine, with her big black-brown eyes gleaming and glowing, as if they had remained twenty years old. Perhaps nowhere on earth are the women in such a high degree women as they are in Spain. Consequently, in few other countries is it understood as it is in Spain what a drama it is for a beautiful life-thirsty women to age! The entire tragi-comedy of human life lies in the transformation. About three hundred people were present, among them many strange and fascinating personalities recruited from the international battalion of writers, singers, painters, actors, sculptors, and dancers in Paris. What a cinema of situations! What a firework of “esprit!” The entertainment starts. First, Scandinavian folk-dances. The young people wear Danish, Norwegian, and Swedish national costumes, which stand perfect to their water-blue eyes and flaxen hair. They dance well—real peasant dances, with swinging and stamping on the ground; but the dances are cold and uninteresting—dances in which only bodily force is the keynote, bereaved of all charm, grace, and intellectuality. After this comes a Saracen dance, exhibited by a beautiful Grecian lady, veiled and dressed in Turkish costume, with a heavy stone-loaded tiara. The lady, a countess well known in Parisian society, is not young any more. Her appearance is Asiatic to perfection, and, standing almost quiet on the same spot, only swaying her body in harmonious rhythm, raising and lowering her head simultaneously with her extraordinary beautiful arms, she captures everybody, while noisy and monotonous Eastern music accompanies the dance.

In her impersonation the entire Orient has been transplanted

into this Parisian salon. One guesses easily a very adventurous life behind her dancing. She has lived a long time in Constantinople, speaks Turkish as well as Greek and French, but insists that the Turkish language is the most beautiful of them all. The next number on the programme is a scene from Spanish life, with a chorus from Sevilla and dancers imported from the "Imperiale" in Madrid. The tambourines and castanets commence. Lolitta, the blonde Barcelona beauty, sings her melodies so captivately that the entire atelier is in an uproar—everyone wants to stand near the little stage. Her older sister, Amelita, steps out from the group and starts the Flamingo. It flashes from her eyes and it blushes from her big, blood-red mouth. There is "powder" in this graceful body, which raises itself on its small feet. The silken petticoat lines up the languishing movements of hips and legs to the challenging sound of the tambourines and the dry, nervous voices of the singers. A young Armenian steps forward in national costume and sings in his mother-tongue a thrilling song. An Armenian singer is—if only in virtue of his nationality—certain of sympathy. No people have in the last fifty years suffered more than his. Pale, almost white, like Cerabeian marble, he sings his songs with quiet fanaticism—a vibrating, half-veiled voice, slender and weak, like the resisting power of his country, while from his small, intense eyes, all the suffering of his race seems to radiate. Once finished he disappears—silently as he came. He had a message—he delivered it—the rest is nothing to him.

After this interesting but painful experience comes the Russian choir. Out from the deep basses—characteristic of their country—shines a clear high soprano—silver-white, like sunshine on a snow field. It is Mademoiselle Mariska, from the Opera in Moscow, now on her way to the States. Solemn and blonde, with that clear, pure voice shining through the cerise-twilight, she looks like a Scandinavian Madonna. After a short pause the climax of the evening has come—the balcony scene from "Romeo et Juliette," sung and acted by two of the finest lyric artists of our day. An entire miniature orchestra is to accompany the scene, and the stage setting consists, besides the marble steps, the balcony, and a fountain, which during the entire act pours its silvery rays into an onyx-basin, only of real trees and flower hedges. The light of the atelier is by the touch of a switch changed to a perfect imitation of moonlight, with the rays concentrated on the balcony. A murmur of admiration passes through the salon. The guests find themselves suddenly in the old garden outside Verona—transplanted, as it were, to the age of the Capulets and the Montagues. Our generation is certainly not born in a time when luck and real happiness are easily experienced. It has lost its illusions, alas! and has not yet learned to live without them; a cold experience gained in a world of strife has taken hold of us already in our youth. Is it, therefore, a wonder that all of us "left time behind us" and capitulated?

I thought all the while of the difficulties in "the return" to life. But the same problem had apparently occupied the Polish sculptor. As soon as the moonshine disappeared, together with the intoxi-

cating and delirious caresses of this Romeo, the light changed with a refined brutality into a warm Oriental amber, while at the other end of the atelier a Japanese girl appeared with a live snake around her body and numberless coral strings around her little neck. Seventeen years of age, she is the daughter of a late famous Japanese admiral, and yellow, like certain houses in Regent-street.

She sings, she dances, she recites, she plays—all the time with this snake encircled and moving around her. She opens her arms, stretches them upwards towards the sun in rapture, silently, as if she walked in her sleep. She closes her eyes as in a dream of enchantment, her lips part and a tired smile of desire glides over her face—it is the entire soul-history she dances. In the course of two hours we have made acquaintance with half a dozen different races and their intimate life and art, only by attending a reception in a private house. This may perhaps seem very exotic and sometimes a bit tiresome; but there is no doubt that it helps to promote and excite interest in the world of art—all arts.

OVERTURE TO TANNHÄUSER RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlön; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Frl. Thiele.

The overture was written in Dresden, probably in March-April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the "Venusberg's"

"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music,"* vol. iii. pp. 80, 81. London, 1887.)

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seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him; the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indidible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still sighs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and sighing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.



The first performance of the opera in the United States was at the Stadt Theatre, New York, on April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mme. Siedenburger; Venus, Mme. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser; "the lady singers have but little to do in the opera, and did that little respectably."

The overture was played in Boston for the first time on October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann, conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union on December 27, 1854. The first performance of the Pilgrims' Chorus was at a Philharmonic Concert on January 3, 1857, a concert given "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet player to the King of Hanover."

The first performance of the opera in Boston was at the Boston

Theatre, January 20, 1871: Elisabeth, Mme. Lichtmay; Venus, Mme. Raemer; Tannhäuser, Carl Bernard; Wolfram, Vierling; Hermann, Franosch.

• •

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

• •

In Munich, when the overture was first played, Wagner's programme, thought shocking, was not made known. The following notice appeared on the bill: "Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph."

• •

The Tannhäuser of Tichatschek at the first performance at Dresden was thirty-eight years old; the Venus of Mme. Schroeder-Devrient was in her forty-first year. She said to Wagner that she didn't know what to make of the part, unless she were to appear in fleshings from top to toe; "and that you could scarcely expect of a woman like me." The miseries of her private life had made this rôle a peculiarly trying one for her. As Wagner said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task." On account of the inexperience of young Johanna Wagner, the first Elisabeth, Wagner was compelled to omit a portion of the prayer.

Wagner was disgusted with the first performances at Dresden. (See his letters to Theodor Uhlig.)

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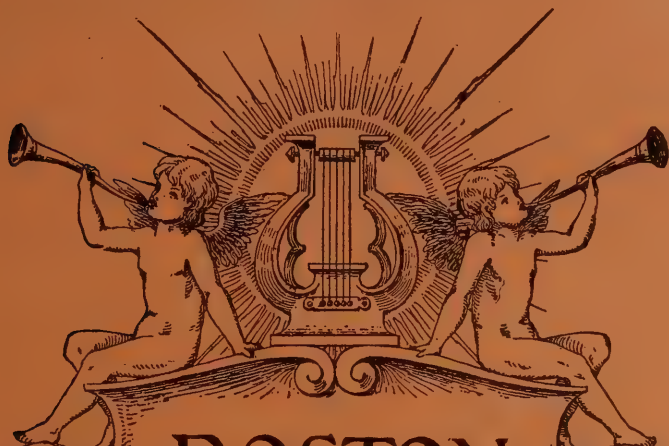
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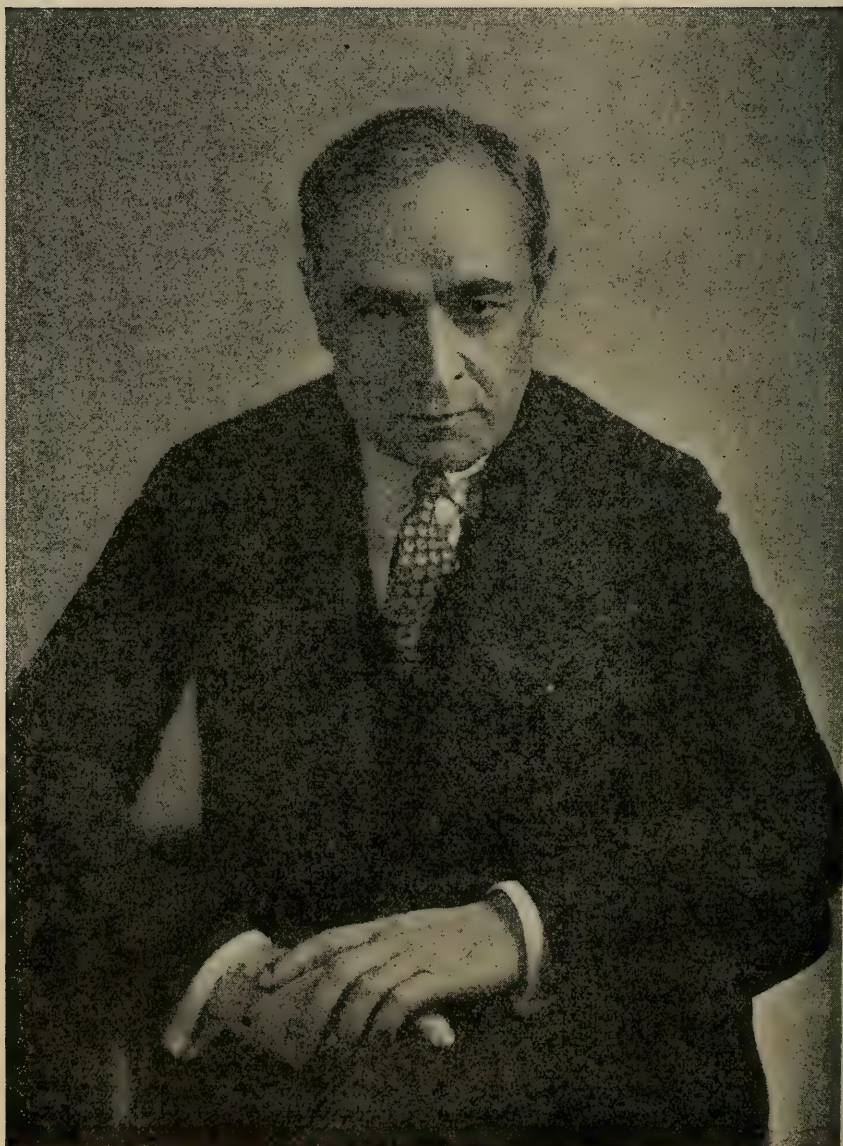
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Laurent, G.
Bladet, G.
Amerena, P.

OBOES.

Gillet, F.
Devergie, J.
Stanislaus, H.

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Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.

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Allard, R.
Panenka, E.

(*E-flat Clarinet*)

PICCOLO.

Battles, A.

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Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

HORNS.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

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Lafosse, M.
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Perret, G.
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PROGRAMME

Beethoven Overture to Goethe's "Egmont," Op. 84

Liszt A Faust Symphony in Three Character Pictures

(Johann Wolfgang von Goethe,
August 28, 1749—March 22, 1832)

I. FAUST:

Lento assai. Allegro impetuoso.

Allegro agitato ed appassionato assai.

II. GRETCHEN:

Andante soave.

III. MEPHISTOPHELES:

Allegro vivace ironico.

Andante mistico (with Male Chorus).

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OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theater, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

..

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Brentano: "when you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I

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have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear good B. I came back from a bacchanalian festival only at four o'clock this morning, at which, indeed, I was forced to laugh a great deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself." This letter was dated February 10. On April 12 (1811) he wrote to Goethe:—

"Your Excellence :

"The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here" (Vienna) "in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood)—that is very little for so much. Bettina Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

"Your Excellency's great admirer,

"LUDWIG VAN BEETHOVEN."

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Goethe answered this letter at Carlsbad on June 25, 1811:—

"Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The 'Egmont' music I shall probably find when I return home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and I think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers in our parts. What, however, I most wish, is to have properly understood Herr Oliva, who held out the hope that in the course of a journey you propose to take that you might visit Weimar. May it take place when the court and the whole music-loving public is here. You would certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself. I wish you farewell, beg you to keep me in kind remembrance, and offer you hearty thanks for the pleasure which through you I have often received."

As we have seen, Goethe had much to say about his "Egmont" to Eckermann, but in the record of the conversations there is no allusion to Beethoven's music for the play.

In 1822, Beethoven, remembering his talk with Goethe at Teplitz, where he met him for the first time in 1812, said to Rochlitz: "I would have gone to death, yes ten times to death, for Goethe. Then,



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when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed.

Bettina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, had no suspicion of its worth,—a statement for which we find no authority. This is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." It is also certain that Goethe cared little for Beethoven's music, that he did not mem-

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tion his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy towards Beethoven's music. He played to him the first movement of the Symphony in C minor. It made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner

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of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was always in his element, always equal to the emergency, just as Hummel is never embarrassed, whether he has to play an adagio or an allegro. This facility is found wherever real talent exists, in the arts of peace as in those of war, at the pianoforte as behind a battery."

A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER
GOETHE): I. FAUST, II. GRETCHEN, III. MEPHISTOPHELES
FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at
Bayreuth, July 31, 1886)

Liszt told his biographer, Lina Ramann,* that the idea of this symphony came to him in Paris in the forties, and was suggested by Berlioz's "Damnation of Faust." (Berlioz's work was produced

*Lina Ramann (1833-1912), pianist, piano-teacher, writer about music. It is said that in the 'fifties, after leaving Gera, she was a music teacher in "America." Returning to Germany, she busied herself at Glückstadt, Nuremberg, and at Munich, where she died. Among her writings are articles, contributed to the Hamburg *Jahreszeiten* collected in 1868, as "Aus der Gegenwart"; "Die Musik als Gegenstand der Erziehung" (1868); "Bach und Handel" (1869); "Liszt's 'Christus'" (1880); "Franz Liszt als Psalmensänger" (1886); the biography of Liszt (1880-94), and pedagogic works. She edited the complete edition of Liszt's literary works (1880-83). She composed Four Sonatas (Op. 9) and music for pupils.

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at the Opéra-Comique, December 6, 1846.) Lina Ramann's biography is eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading characters in Goethe's poem." As a matter of fact, we believe, Scheffer did not portray Mephistopheles. Scheffer (1795-1858) was a warm friend of Liszt, and made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853-54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in September, 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen picture for pianoforte, two hands, and this arrangement was published in 1875.

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, two pairs of kettledrums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium. In the revised and unpublished version the bass clarinet is used, but only for a few measures.*

..

*See note about a revised score of the symphony at the end of this article.



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I. "FAUST"

Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered, they appear later in various metamorphoses.

The movement begins with a long introduction, Lento assai, 4-4. "A chain of dissonances," with free use of augmented fifths (muted violas and violoncellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An Allegro impetuoso, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more intense. A bassoon, Lento assai, gives out the Faust motive and introduces the main body of the movement.

Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a leading theme of the composer's symphonic poem, "Prometheus," which was composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. It is developed at length, and is repeated in a changed form by the whole orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, violoncellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passage-work leads to an episode, Meno mosso, misterioso e molto tranquillo, 6-4. The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and

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some of the strings, while there are sustained harmonies in wind instruments and ascending passages in muted violins and violas. But the "Inquiry" theme has not its original and gnarled form: it is calmer in line and it is more remote. Another theme comes in, *Affettuoso poco andante*, E major, 7-4 (3-4, 4-4), which has been called the Love theme, as typical of Faust with Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this movement it is said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure for solo viola, which later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, *allegro con fuoco*, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes,—the fifth according to some, the conclusion theme as others prefer,—*Grandioso, poco meno mosso*, which is given out *fortissimo* by the full orchestra. It is based on the initial figure of the violas and violoncellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "*tempo primo. Allegro agitato assai*," and the working-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.

II. "GRETCHEN"

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is

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sung (*dolce semplice*) by oboe with only a solo viola accompaniment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He loves me—loves me not," and at last, "He loves me!". The chief theme enters after this passage, and it now has a fuller expression and deeper significance. A second theme, typical of Gretchen is sung by first violins, *dolce amoroso*; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agitated viola and violoncello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. The striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. The third section of the movement is a much modified repetition of the first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the "He loves me—loves me not" music is omitted, but there is a reminiscence of the Faust motive.

III. "MEPHISTOPHELES"

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: "One may suspect the composer of taking Mephisto's 'Ich bin der Geist der stets verneint' (I am the spirit that denies) for the motto of this movement; somewhat in the sense of A. W. Ambros when he said of Jacques Offenbach in speaking of his opera-bouffes: 'All the subjects which artists have hitherto



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turned to account, and in which they have sought their ideals, must here be pushed *ad absurdum*; we feel as if Mephisto were ironically smiling at us in the elegant mask of "a man of the times," and asking us whether the whole baggage of the Antique and the Romantic were worth a rap!"

It is not at all improbable that Liszt took the idea of Mephistopheles parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz's "Episode in the Life of an Artist," or Fantastic Symphony.

There are no new themes introduced in the Mephistopheles movement.

As Miss Ramann says, Mephistopheles' character in this music is to be without character. His sport is to mock Faust as typified by his themes; but he has no power over the Gretchen themes, and they are left undisturbed.

Ernest Newman finds the Mephistopheles section particularly ingenious. "It consists, for the most part, of a kind of burlesque upon the subjects of the 'Faust' which are here passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting 'the spirit of denial' than making him mouth a far-rago of pantomime bombast, in the manner of Boito. The being who exists, for the purpose of the drama, only in antagonism to Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality, but as the embodiment of negation—a malicious, satiric parody of all the good that has gone to the making of Faust. The 'Mephistopheles' is not only a piece of diabolically clever music, but the best picture we have of a character that in the hands of the average musician becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have the Mephistopheles of Goethe's drama."

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run (violoncellos and double-basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the sempre allegro in which these themes appear leads to the main body of the movement, Allegro vivace, 6-8, 2-4. The theme is the first of the first movement, and it now appears in a wildly excited form. Interrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode *un poco animato* follows, with an abrupt use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. Allegro animato; the grandiose fifth, or conclusion, theme of the first movement is now handled most flippantly. There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings pizzicati give out the "Inquiry" motive. "The passage is as a warning apparition." The hellish mockery breaks out again.

Some find the music now inspired by an episode in Goethe's *Walpurgis* scene. In the midst of the din, wood-wind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends in the violins, grows softer and softer. *Andante*; the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the *Allegro non troppo* the Faust theme is chiefly used. "And then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. *Poco andante, ma sempre alla breve*: the Gretchen theme is colored mysteriously; trombones make solemn declaration. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accompanied by organ and strings, sings to the strain announced by the trombones, "andante mistico," the lines of Goethe:—

Alles Vergängliche
Ist nur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreigniss;
Das Unbeschreibliche,
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

The solo tenor and chorus sing: "Das Ewig-Weibliche zieht uns hinan" (with the Gretchen motive rhythmically altered and with harp added to the accompaniment), and the work ends radiantly calm.

These lines have been Englished in prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-feminine draws us onward." It was Liszt's intention, Brendel tells us, to have this chorus invisible at the first performance, but, inasmuch as it would have been necessary

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at Weimar to have it sung behind the lowered curtain, he feared the volume would be too weak.

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This symphony, dedicated to Hector Berlioz, was first performed from manuscript at a festival concert in the Grand Ducal Theatre at Weimar on September 5, 1857. Liszt's symphonic poem, "Die Ideale," was also then performed for the first time. The solo tenor was Caspari. The Weimar festival of September 3-5, 1857, was attended by many princes and distinguished persons. The composer conducted. The symphony made a marked impression on those in sympathy with Liszt; to some the music was unintelligible, and some were violent in their hostility. Liszt wrote Brendel that the tenor solo at the end was a stumbling-block to all, so that even his warmest friends urged him to strike out the solo and the chorus for male voices, and end the symphony with the orchestral chord C major. For the symphony as completed in 1854 ended in this manner. The solo and Chorus Mysticus, "Alles vergängliche," was added when the composer revised the work in 1857.

At this Festival at Weimar, the corner-stone of the monument to Grand Duke Karl August was laid on September 3. On the next day the Goethe-Schiller monument by Rietschel and the statue of Wieland by Gasson were dedicated. At the theatre on September 3 a festival piece by Franz von Dingelstedt, Goethe's dramatic allegory, "Paläophron und Neoterpe," and the third act of "Don Carlos," with Dawison as King Philip and Devrient as Marquis Posa, were performed. On September 4 the dramatic festival consisted of acts from six dramas of Goethe and Schiller.

The programme of the concert September 5 was as follows: Part I.: 1. Schiller's "An die Künstler" for orchestra, solo voices, and male chorus; 2. "Die Ideale," symphonic poem after Schiller's similarly named poem; 3. Schiller's "Gruppe aus dem Tartarus" for male voices; 4. Goethe's "Ueber allen Gipfeln ist Ruh" for male quartet; 5. Goethe's "Schwager Kronos" for male chorus. Part II.: 6. "Faust" Symphony; 7. Cornelius' "Weimars Volkslied." The music of all these compositions was by Liszt with the exception of Nos. 3 and 5; the music of them was by Schubert. In the orchestra were David Grutzmacher, Hermann, and Röntgen of Leipsic, the Court Quartet of the Müller Brothers of Meiningen, Grün of Budapest, and Singer and Cossmann of Weimar. Herbeck, Smetana, Radecke, Andersen, Auerbach, Griepenkerl were present as hearers.

Liszt wrote to "a friend,"—Marie Lipsius, known in musical literature as "La Mara,"—September 14, 1857: "The health of the

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Princess [Carolyn Sayn-Wittgenstein] is bettering and, although she still limps a good deal, she was able to take part in the September Festival by being present at the dedication of the monument of Goethe and Schiller, as at the dramatic performances of Dawison, Devrient, Frl. Seebach, and Frl. Fuhr, and at the concert of September 5, the programme of which was made up wholly of my compositions. The performance of these compositions was admirable, and I may well plume myself on the reception of my 'Faust' Symphony; a vocal quartet, 'Ueber allen Gipfeln ist Ruh,' which was repeated; the chorus, 'An die Künstler,' etc. We had for that evening more than double the ordinary number of players in the orchestra, for artists of the first rank came from Leipsic, Berlin, Meiningen, Sondershausen, and elsewhere, to assist,—men like David, Bott, Ulrich, the quartet of young Müllers, and many others, and the male chorus was enlarged to a hundred. Litolf and Raff were among the great number of musicians in the audience to assist at this very categorical demonstration of 'Music of the Future.' Raff, as a *prudent friend*, gave me the advice not to injure my health by pushing my active labors to an excess!"

There were private performances, or rather rehearsals of the work at Weimar before this festival. One was in the fall of 1854, and there were others in 1856 before the final chorus was added.

The second movement was performed at Breslau from manuscript, led by Dr. Leopold Damrosch, December 8, 1859, at a concert for the benefit of the Philharmonic Society.

The second complete performance of the symphony was at Weimar, August 6, 1861, in the Grand Ducal Court Theatre at the second concert of the Second Congress of German Musicians. Bülow led from manuscript. Liszt speaks frequently in his letters of the excellent performance. Bülow conducted the rehearsals without the score. He had memorized even the letters in the score to aid him in going over this or that passage. The other work performed at this concert was Liszt's "Der entfesselte Prometheus" (complete). The solo tenor was Meffert. The next performance was at Leipsic, March 11, 1862, at a concert led by Bülow. Schnorr von Carolsfeld was the tenor.

The symphony was produced, without chorus, in New York on May 23, 1863, under Carl Bergmann. The whole symphony was performed by the Philharmonic Society of New York, Carl Bergmann conductor, January 30, 1864. The Arion Chorus assisted, and Louis Quint was the solo tenor.

The record of performances in Boston is as follows: The Gretchen "picture" was played at a Theodore Thomas concert on October 14, 1870. It was played by the Philharmonic Orchestra under Mr. Listemann on December 5, 1879. The whole symphony was performed in Boston for the first time on December 17, 1880, by the Philharmonic Orchestra; C. F. Webber, tenor, J. B. Sharland's male chorus, and W. J. D. Leavitt, organist, assisted. At this concert Adolphe Fischer (1847-91), the distinguished violoncellist, made his first appearance in Boston. The Gretchen "picture" was played at concerts of the Boston Symphony Orchestra

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on November 21, 1885, and October 20, 1888. The symphony, without chorus, was played at a concert on March 24, 1894, and it was performed on March 11, 1899, with Herbert Johnson, tenor, and a male chorus from the Cecilia. At the performance in Boston by the Philadelphia Orchestra, Mr. Scheel conductor, at the second of the Richard Strauss concerts in Symphony Hall, on March 8, 1904, the tenor solo and chorus were omitted. The symphony without the chorus was performed in Boston at a concert of the Boston Symphony Orchestra, April 14, 1906. The symphony with chorus was performed at concerts of the Boston Symphony Orchestra on April 16, 1910 (chorus from the Apollo Club; James H. Rattigan, solo tenor); on January 2, 1915, and April 2, 1915, with the revisions (chorus from the Apollo Club; Paul Draper, solo tenor); December 23, 1916 (male chorus from the Choral Music Society; Arthur Hackett, tenor). There was a performance on March 9, 1917 (in memory of Pauline Agassiz Shaw), with a male chorus prepared by Stephen S. Townsend, Arthur Hackett, tenor. There were performances by the Boston Symphony Orchestra on March 10, 1923, with the Harvard Glee Club and Arthur Hackett, tenor; on February 19, 1926 with the Cecilia Society (Malcolm Lang, conductor) and Charles Stratton, tenor.

LISZT'S REVISION

In 1912, Dr. Muck found in the library at Wagner's home, Wahnfried, in Bayreuth, the score of Liszt's "Faust" Symphony with many penciled changes and additions. He was told that Liszt made these revisions about 1883. The revisions have never been published. There has been no comment about them in a musical periodical. The score was given to Dr. Muck with the permission to perform the revised symphony if he should see fit.

In no way had Liszt changed the thematic contour, nor had he made serious changes in the development or in the episodes. The changes for the most part affect the orchestration. Thus early in

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The “Faust” Symphony with these revisions was performed at these concerts for the first time on January 2, 1915. There were later performances in 1916 and 1917.

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THURSDAY EVENING, OCTOBER 15

AT 8.00

PROGRAMME

Bach Two Choral Preludes, Orchestrated
by Arnold Schönberg

- I. "Schmücke Dich, O Liebe Seele."
- II. "Komm, Gott, Schöpfer Heiliger Geist."

Brahms Symphony No. 4 in E minor, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

César Franck "Les Éolides," Symphonic Poem

Ravel "Daphnis et Chloé," Ballet:
Orchestral Excerpts (Second Suite)

Lever du Jour—Pantomime—Danse Générale

There will be an intermission of ten minutes after the symphony.

TWO CHORAL PRELUDES: "SCHMÜCKE DICH, O LIEBE SEELE," AND
"KOMM, GOTT, SCHÖPFER, HEILIGER GEIST"

JOHANN SEBASTIAN BACH (ORCHESTRATED BY ARNOLD SCHÖNBERG)

(Bach born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.
Schönberg born at Vienna, September 13, 1874; now living)

Schönberg, in the summer of 1922, orchestrated these chorals at the suggestion of Josef Stransky, who was then the conductor of the Philharmonic Society of New York. In the transcription there are hardly any textual additions, but the score calls for two piccolos, two flutes, two oboes, two English horns, two E-flat and two B-flat clarinets, two bass clarinets, two bassoons, two double-bassoons, four horns, four trumpets, four trombones, bass tuba, kettle-drums, cymbals, triangle, Glockenspiel, celesta, two harps, and the usual strings. The transcriptions were played for the first time in December, 1922 by the Philharmonic Society, led by Mr. Stransky.

"Schmücke Dich" is the Chorale Prelude No. 49 in the Peters Edition of Bach's organ music, Vol. VII. The tune was composed by Johann Crüger (1598-1662). The choral is based on Johann Franck's Eucharistic Hymn.

Schumann heard Mendelssohn play this prelude in the St. Thomas Church, Leipsic, for a fund to raise a monument in memory of Bach, and Schumann wrote that it seemed as though "around the *cantus firmus* hung winding wreaths of golden leaves, and such blissfulness was breathed from within it, that you yourself avowed that if life were bereft of all hope and faith, this one Chorale would renew them for you. I was silent and went away dazed into God's acre, feeling acutely pained that I could lay no flower on his urn."

"Komm, Gott, Schöpfer" is No. 35 in Volume 7 of the Peters Edition. The melody is Luther's "Whitsuntide Hymn"; words and music derived from the Latin, "Veni, Creator Spiritus."

These preludes were played in Boston for the first time by the Boston Symphony Orchestra on October 14, 1927.

SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a

review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, contain-

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ing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you, do not like my music, whom will it please?" he said to Kalbeck.

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

*
*
*

Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772); and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninov's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite com-

poser"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter;

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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Payments	796,375.73	830,466.61	869,031.22
Operating Deficit	\$162,005.98	\$86,031.09	\$137,811.01
Income Endowment Fund and Interest	16,512.30	17,286.21	\$18,092.00
Net Loss	\$145,493.68	\$68,744.88	
Subscriptions to Deficit . . .			79,180.33
Surplus from Previous Years			46,950.54
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the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Piú allegro for the close.”*

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, “In Summer,” which is thus arranged: I. “A Hot Day,” E minor, with middle section in E major; II. “The Elfin Hunt,” F major, D major, F major; III. Eclogue, C major; IV. “Harvest Wreath,” E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter’s green to brown; bassoon, grayish black. (See Raff’s “Die Wagnerfrage,” 1854, and Bleuler and Lehmann’s “Zwangmässige Lichtempfindungen durch Schall,” 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as “naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast.” Friedrich Zamminer, in his “Die Musik” (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: “E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength.” A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major “says green”?

“LES ÉOLIDES” (“THE ÆOLIDÆ”), SYMPHONIC POEM. CÉSAR FRANCK

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890)

This symphonic poem, composed in 1876, was performed for the first time at a concert of the Société Nationale, Paris, May 13, 1877. Lamoureux brought it out at one of his concerts, February 26, 1882,

*“In this gigantic passacaglia (or ciaccona), which proceeds in variations of eight bars. no cæsura is to be felt anywhere; it is a simple, huge arch. . . . A seemingly insignificant germ endlessly yields new shoots and blossoms. This germ is simply the E minor scale rising up to the fifth with an interpolated A♯ and returning to the tonic by way of the dominant in the lower octave, thus: E, E♯, G, A, A♯, B, B, E, in dotted minims. Brahms borrowed it from Bach’s Cantata No. 150, where it forms the bass of the Ciaccona, which he played to Hans von Bülow at the house of Siegfried Ochs, accusing him of having no notion of these masterpieces. Bülow had no more than cool admiration to spare for this choral movement, the cunning structure of which Brahms demonstrated to him with enthusiastic eloquence.”—RICHARD SPECHT.

but it was not favorably received; some in the audience hissed. This embittered Lamoureux against "Père" Franck, as he was nicknamed affectionately by his pupils, and he neglected the composer until Franck was dead and his worth recognized. "Les Éolides" was again played at a Lamoureux concert, February 18, 1894. The first performance in the United States was at Chicago at a concert of the Chicago Orchestra, Theodore Thomas conductor, in 1895. The first performance in Boston was by the Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor. Later performances by the same orchestra, December 20, 1902, October 18, 1913, November 1, 1918, December 8, 1922 (Centennial of César Franck, Pierre Monteux conductor).

"Les Éolides" is in one movement, Allegretto vivo, A major, 3-8.



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The pace slackens for a while towards the end. The piece is free in form. The chief theme is a short chromatic phrase, from which other melodic phrases of a similar character are derived.* The development suggests the constant variation of the chief thought, which is itself as a mere breath; and this development is rich in harmonic nuances. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, cymbal (struck with a kettledrum stick), harp, and strings.

Georges Servi res says in his sketch of C sar Franck: "Desirous of trying himself in all kinds of music, the artist, who up to that time had not written orchestral compositions, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les  olides,' to which he gave as a programme the exquisite lines of Leconte de Lisle" (1818-1894). There is no allusion in Franck's score to this inspiration.

THE  OLID E

(TRANSLATION BY W. F. APTHORP)

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of  olus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein, and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony; do ye return from Ionia, or from green, golden-honeyed Hymettus?

 olid e, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fairy head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephyros, Iapyx, cool-flighted Euros, smiles of the immortals with which the earth beautifies herself, 'tis ye who bestowed the gifts of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats.

While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

*The theme appears in Franck's "Psyche Borne Away by the Zephyrs" in his "Psyche" (1887-88).

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye,* sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

..

Jeremy Collier in his biographical sketch of Æolus makes no mention of sons or daughters: "Æolus, a king of the seven islands betwixt Italy and Sicily called Æoliæ, very Hospitable, he taught his People to use Sails, and by observing the Fire or Smoak of Strongyle (Stromboli) could predict how the Winds would blow, whence the Poets call'd him the God of the Winds. He was also a skilful Astrologer, which contributed to this Fiction. There were Three of this Name."

Æolus was the son of Hippotes, or, according to others, of Poseidon and Arne, a daughter of Æolus ruler of Thessaly. In Homer (Odyssey x. 1-10), he is the good king of the Æolian Islands,

*I make a desperate guess at this translation. I can find the word *égile* in no French dictionary: neither can I find any Greek or Latin word from which it could be derived. I conclude from the context that it may be a poetic form coined by Leconte de Lisle for *aegilops*. The *aegilops*, or goat's-eye, is a large grass which grows in Sicily, the grain of which is edible. The peasants burn the sheaves, after the harvest, so as partially to roast the grain. The smoke from this burning may well perfume the breeze.—W. F. A.

But the word *aigilos* is in the Greek dictionary of Liddell and Scott, as Mr. Nathan Haskel Dole pointed out to Mr. Apthorp at the time his translation was first published in a programme-book. *Aigilos* is defined as "an herb of which goats are fond." The word occurs in the fifth Idyll of Theocritus, line 128. The goat-herd Comatas, singing in alternate strains with Lacon, the shepherd, says: "My goats indeed eat hadder and aegilus, and tread on mastich-twigs, and lie among arbute trees." The Rev. J. Banks, the translator, risked no other word for *aigilos*. J. M. Chapman translates the passage:—

On goat's rue feed, my goats, and cytissus,
On lentisk tread, and lie on arbutus.

Compare this with the more poetic version of C. S. Calverley:—

My goats are fed on clover and goat's-delight: they tread
On lentisk leaves; or lie them down, ripe strawberries o'er their head.

—P. H.



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to whom Zeus had given dominion over the winds to raise and to assuage.

To the Æolian island we attain'd,
That swum about still on the sea, where reigned
The God-lov'd Æolus Hippotades.
A wall of steel it had; and in the seas
A wave-beat-smooth rock moved about the wall.
Twelve children in his house imperial
Were born to him; of which six daughters were,
And six were sons, that youth's sweet flower did bear.
His daughters to his sons he gave as wives;
Who spent in feastful comforts all their lives,
Close seated by their sire and his grave spouse.

GEORGE CHAPMAN, translator (1614-1616).

In later times Æolus was regarded as the king and god of the winds, which he kept in a mountain. Juno applied to him when she wished to destroy the fleet of the Trojans (Virgil, *Æn.* I. 65 *et seq.*).

"DAPHNIS ET CHLOÉ"—BALLET IN ONE ACT—ORCHESTRAL FRAGMENTS,
SECOND SERIES:—"DAYBREAK," "PANTOMIME," "GENERAL DANCE."
JOSEPH MAURICE RAVEL.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

• •

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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AT EIGHT

shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

• • •

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

• • •

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

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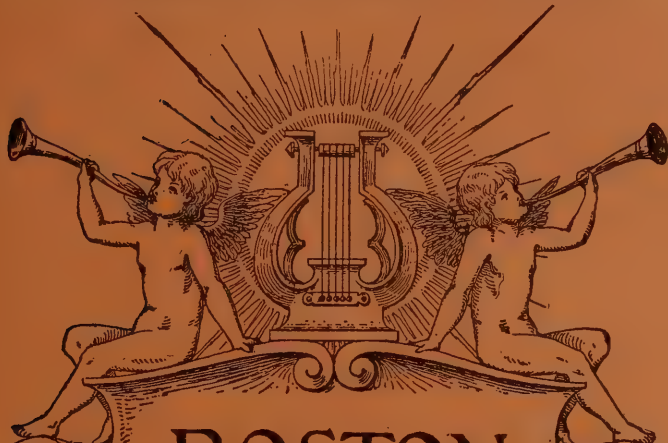
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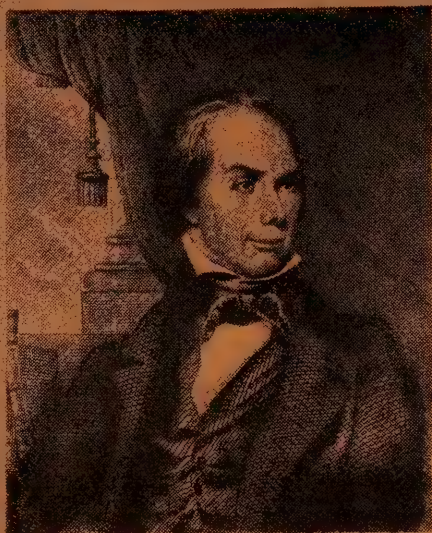
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NOTES BY PHILIP HALE

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Valkenier, W.
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Blot, G.

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Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
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TUBAS.

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THURSDAY EVENING, NOVEMBER 5

AT 8.00

PROGRAMME

Beethoven . . . Overture to Collin's Tragedy, "Coriolanus," Op. 62

Beethoven . . . Concerto No. 3 in C minor, for Pianoforte and
Orchestra, Op. 37

- I. Allegro con brio.
- II. Largo.
- III. Rondo: Allegro.

Strauss . . . "Ein Heldenleben," Tone Poem, Op. 40

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There will be an intermission of ten minutes after the concerto

OVERTURE TO "CORIOLANUS," OP. 62 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parentheses are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dédiée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C, the overture to "Leonore-Fidelio," No. 1, which was published as Op. 138, the Fifth Symphony, the ariette, "In questa tomba," the violin concerto changed into a pianoforte concerto, and probably the violoncello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin* was produced November 24, 1802, with entr'actes arranged from Mozart's music to "Idomeneo" by the Abbé Stadler. It was afterwards revived with Lange as the hero and played often until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy, and that was on April 24, 1807. Thayer concludes that the overture was not written for this performance, because the overture had been played at two concerts in March. These concerts were at the palace of Prince Lobkowitz in Vienna, and only pieces by Beethoven were performed, the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticised most favorably in the *Journal des Luxus und der Moden* and Cotta's *Morgenblatt* as a "new work." A correspondent of the *Allgemeine Musik Zeitung* wrote, "According to the inscription, the overture was intended for Collin's 'Coriolanus.'"

Thayer adds: "How nobly Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits in the play can be judged properly only by those who have read Collin's nearly forgotten play," and he says in a footnote: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read; Collin's play, his discontent turned into wonder."

Beethoven knew the Coriolanus presented by Plutarch as well as the Coriolanus of Shakespeare and Collin. One might say that the character of Coriolanus was in certain ways sympathetic to him and some may wonder at Thayer's dissatisfaction. Wagner had no thought of Collin, when he wrote—

*Collin (1771-1811) was jurist and poet. In 1803 he was ennobled; in 1809 he became Court Councillor. Other tragedies by him were "Regulas," "Polyxena." Beethoven in 1807 was expecting a libretto from him. Collin tried "Macbeth," Tasso's "Jerusalem Delivered," and a "Bradamante" to which J. F. Reichardt set music (Vienna, 1808).

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal character, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief motives, which make us feel more surely than all abstract exposition the inmost essence of that pair of characters. Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of a drama whose own peculiar method of expression embraces all that held our interest, the complex plot and clash of minor characters, in the acted work of the playwright. What gripped us there as an action set immediately before us, almost lived through by ourselves, we here receive as in-

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most kernel of that action; there set forth by characters with all the might of nature-forces, it is here just as sharply limned by the musician's motives, identical in inmost essence with the motives at work in those characters." (English by W. Ashton Ellis.)

* *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

It is in one movement, *Allegro con brio*, in C minor, 4-4, as written, *alla breve* as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat major. The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

Wagner believed the overture to be a tone picture of the scene in the Volscian camp, before the gates of Rome, between Coriolanus, Volumnia, and Virgilia, ending with the death of the hero.

* *

The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillips, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau (*sic*) were the soloists.

* *

Hugo Wolf insisted in one of his contributions to the Vienna press (December 13, 1885) that audiences should applaud only where applause is appropriate,—“after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work as Beethoven's ‘Coriolanus.’” He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic looking-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And Wolf cries out: “You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing—nothing, nothing, absolutely nothing.”

THIRD CONCERTO FOR PIANOFORTE, OP. 37 . LUDWIG VAN BEETHOVEN

(Born in Bonn on December 16 (?), 1770; died in Vienna, March 26, 1827)

This concerto in C minor was composed in 1800. The original manuscript bears this title: "Concerto 1800 da L. v. Beethoven." The concerto was contemporaneous with Beethoven's first symphony, the first six quartets for strings, the septet and the oratorio "Christ on the Mount of Olives." When the first edition was published at Vienna late in 1804, the title was in French, and it began "Grand Concerto pour le pianoforte avec Accompagnement de 2 violins," etc.

The first performance in public was probably on April 5, 1803, at a concert given by Beethoven in the Theatre An der Wien, when he played the pianoforte part.

The concerto is dedicated to Prince Louis Ferdinand of Prussia, and the orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

The work has been characterized as a bridge between the earlier concertos after the manner of Mozart and the later in which Beethoven asserted his individuality; yet in the finale of this concerto there is an enharmonic change (pianoforte solo) that is wholly characteristic of the later Beethoven. As long ago as 1812 Gerber

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described this concerto as "perhaps the highest in this sort of composition which the artistic literature of all masters has to show."

I. Allegro con brio, C minor, 4-4. There is a long orchestral introduction. The bold first theme is immediately announced by strings in unison, and completed by wind instruments. The melodious, and Mozartian second subject, E-flat major, is sung by clarinets and first violins. The pianoforte after a flourish gives out the first theme in octaves. The movement is in the orthodox form of the time. Beethoven marked a place for a cadenza, and a cadenza by him exists.

II. Largo, E major, 3-8. The pianoforte, unaccompanied, gives out a broad, melodious theme, which is afterwards taken up by the orchestra with florid figuration for the pianoforte.

III. Rondo, Allegro, C minor, C major. The finale opens with the first subject, solo for pianoforte, unaccompanied. The second theme, beginning in a piquant strain, turns into a modification of the first motive.

* * *

The programme of the concert on April 5, 1803, included Beethoven's first and second symphonies, this pianoforte concerto in C minor, and the oratorio "Christus am Oelberge." It was intended to perform other compositions, but they were dropped out on account of the length of the concert, which began at six o'clock. No copy of the programme has been preserved. Beethoven raised the prices: he doubled that of the first place, tripled that of the reserved seats, and charged twelve ducats instead of four florins for a box. The concert brought him in 1,800 gulden. There was a rehearsal, beginning at 8 A.M., on the day of the concert, and "it was a terrible one," as Ries wrote, "which lasted two hours and a half, and left Beethoven more or less discontented. The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew good-humored." The review of the concert published in the *Allgemeine Musikalische Zeitung*, May 25, 1803, was very short. No mention was made of the new symphony,—the one in D major,—and the reviewer gave only four lines to the oratorio, which was also performed for the first time, but he reproached Beethoven for having raised the prices. Another critic, the reviewer for the *Zeitung für die Elegante Welt*, reported that the concerto did not wholly please the public, although Beethoven "otherwise is known as an excellent pianist." Seyfried said that Beethoven invited him to turn the leaves of the concerto at the performance. The task was not an easy one, for Seyfried saw only leaves nearly bare of notes. On this or that page were a few cues, helps to the memory, which to him were Egyptian hieroglyphics, "for he [Beethoven] played nearly the whole of the pianoforte part from memory, as he had not had the time to put it fully on paper." Thayer corrected this last statement. The manuscript is dated 1800. When Bee-

thoven had ended an "invisible passage, he would wink at Seyfried to turn the page."

Ries gave an account of the second performance of this concerto. It took place in the Augarten, Vienna, at the end of July, 1804. "Beethoven had given me his fine concerto in C minor while still in MS., that I might make my first public appearance in it as his pupil. I may say that I am the only person who did so appear during his lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had two full rehearsals. I had asked Beethoven to write a cadence for me; but he refused, and told me to make one myself, and he would correct it. He was



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greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadence again. I played it, and failed in the particular passage; upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the performance, when we came to the cadence, Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I boldly began the harder one he gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried 'bravo!' loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, 'How obstinate you are! If you had failed in that passage, I would never have given you a lesson again.' **

ENTR'ACTE

COMPOSERS' MISSED OPPORTUNITY

By R. W. S. MENDEL

When we reflect upon the fact that so much of the most beautiful music ever written has expressed the mutual love of man and woman, it is somewhat strange that the consecration and consummation of that love in marriage have called forth relatively so small a quantity of fine music. The slow movement of Beethoven's Fourth Symphony, the duets in the second act of "Tristan," the first act of "Die Walküre," and the third act of "Siegfried"; the passages between Anne and Fenton in Verdi's "Falstaff"; the countless glorious love songs of Schubert, Brahms, and Wolf; the love scene in Berlioz's "Romeo and Juliet" Symphony; the tender passions which we find portrayed in many of the madrigals and part songs of the great Elizabethan composers, comprise but a portion of the world's magnificent love music. But wedding music is not conspicuous for its quality (with few exceptions), or even for its abundance.

It has been customary to couple weddings with funerals—if only because these two ceremonies represent for many Englishmen the sole occasions on which they wear top hats and tail coats. But, as compared with funeral music, bridal music has not, in the past, risen to great heights. The burial of the dead naturally evokes deep emotion and the contemplation of the mystery of things, and it is scarcely surprising that it should have inspired sublime music. We owe to it such great examples as the second movement of the "Eroica" Symphony, the funeral march in Beethoven's A-flat Sonata (Opus 26), "Toll for the Brave," the "Dead March" in "Saul," the

*Quoted by Mr. Felix Borowski in his excellent programme books for the concerts of the Chicago Symphony Orchestra.

slow movement of Chopin's B-flat minor Sonata, and Siegfried's "Trauermarsch," in "Götterdämmerung."

But the serene, profound happiness of the ideal marriage has hardly ever been deliberately reflected in music. So far as the act is concerned, there seems to have been a tendency to regard a wedding mainly as an occasion for mere light-hearted rejoicing, Mendelssohn's march, delightful though it is, was written for the wedding at the conclusion of one of Shakespeare's most fantastic comedies, and Parry's agreeable "Bridal March" was composed to celebrate the union of Peithetairus and Basileia in "The Birds" of Aristophanes—an "opera bouffe" of the period.

Both are really better suited to their original settings than to the solemnization of holy matrimony in church. Grieg's "Wedding Day" is most attractive, but it is hardly great music. The march from Rimsky-Korsakov's "Coq d'Or" is a gorgeous piece of grotesque pageantry. The Prelude to Act III of "Lohengrin" is brilliant and festive, and the bridal march and chorus from the same opera are appropriately happy and have a kind of religious air about them. None of this, however, is Wagner at his finest. Most of Mozart's delicious comic opera, "Le Nozze di Figaro," deals with the events leading up to the barber's wedding. The event itself is celebrated in a few pages towards the end of the third act.

Stravinsky's ballet music, "Les Noces," of which the B. B. C. gave the first concert performance in England, is not merely pagan, but primitive. It may not represent most people's idea

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of a wedding, but it is an exhilarating affair—all rhythm and color, both vocal and instrumental. Melody and harmony are of little account here. It contains amazing rhythmic variety and energy, frequent syncopation, and brilliant xylophone effects. With its four pianos, it is the very acme of percussiveness. But it is hardly an expression of the mood in which most men and women are married—at least, in Europe or America!

If only Handel and Beethoven had been married themselves, they might have been moved to write some great wedding music. Handel, perhaps, came nearest to creating bridal music in the lovely chorus at the end of the first part of "Solomon," which seems to lull the king and his queen to sleep. It is a pity that Bach, who combined a genius for truly sacred art with personal happiness in his married life, did not (apparently) compose music specifically for marriage.

True, he might have written at too great length for the short service which the bridal couple and their friends always desire, but he might anyhow have given to us some great musical thoughts appropriate to the occasion, instead of our having to draw upon all sorts of music, much of it inappropriate or inadequate to express the feelings either of the principal participants in the ceremony or of the bulk of the congregation.

TONE-POEM, "A HERO LIFE," OP. 40 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Ein Heldenleben," a "Tondichtung,"* was first performed at the eleventh concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from manuscript and Alfred Hess played the violin solo.

The first performance in the United States was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

. . .

Strauss began the composition of this tone-poem at Munich, August 2, 1898; he completed the score December 27, 1898, at Charlottenburg. The score and parts were published at Leipsic in March 1899.

The score calls for these instruments: sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps, a piccolo, three flutes, three or four oboes, an English

*"Ein Heldenleben," although called a symphonic poem by the composer, is really nothing of the kind. Both in form and programme it is more in the nature of the first movement of a symphony magnified and distended out of all proportion, and consists in strongly contrasted sections and in the conflict of opposing forces. The first three parts constitute the exposition; the battle section is the working-out, and the final sections are a recapitulation not only of the work, but also of the hero's—i.e., his own—life and achievements.—Cecil Gray, "A Survey of Contemporary Music," London, 1924.

horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare drum, side-drum, cymbals. It is dedicated to Willem Mengelberg and his orchestra in Amsterdam.*

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitifully mean, and yet perhaps dominant and accepted. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) THE HERO, (2) THE HERO'S ADVERSARIES, (3) THE HERO'S HELPMATE, (4) THE HERO'S BATTLEFIELD, (5) THE HERO'S WORKS OF PEACE, (6) THE HERO'S ESCAPE FROM THE WORLD, AND THE COMPLETION.

Mr. Rösch makes two divisions of the contents,—one of the poetic

*The New York Philharmonic and National Orchestra, conducted by Mr. Mengelberg, performed the tone-poem in Boston on March 16, 1922.



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sequence of ideas, one of purely technical interest. The former is as follows:—

- I. The Hero (first section).
- II. The World that enters in Opposition to the Hero.
 - (a) The Foes of the Hero (second section).
 - (b) The Helpmate of the Hero (third section).
- III. The Life-Work of the Hero.
 - (a) The Battlefield of the Hero (fourth section).
 - (b) The Hero's Works of Peace (fifth section).
- IV. The Hero's Escape from the World and the Completion,—the conclusion of the whole matter (sixth section).

THE HERO

The chief theme, which is typical of the hero, the whole and noble man is announced at once by horn, violas and violoncellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?'"

THE HERO'S ANTAGONISTS*

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about a half a dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent

*The "Widersacher" in "Ein Heldenleben," a patent caricature of Wagner's "Beckmesser-ton."—Adolf Weissmann.

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Dr. SERGE KOUSSEVITZKY, Conductor

Thursday Evening, December 10, 1931

AT EIGHT

enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

THE HERO'S HELPMATE*

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, violoncellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

THE HERO'S BATTLEFIELD

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

THE HERO'S MISSION OF PEACE

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

THE HERO'S ESCAPE FROM THE WORLD, AND CONCLUSION

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

*Nor is there any music more maliciously, malevolently petty than that which represents the adversaries in "Ein Heldenleben." So exceedingly definite is the portrait of the Hero's Consort, for which Frau Richard Strauss without doubt sat, that without even having seen a photograph of the lady, one can aver that she is graced with a diatonic figure.—Paul Rosenfeld.

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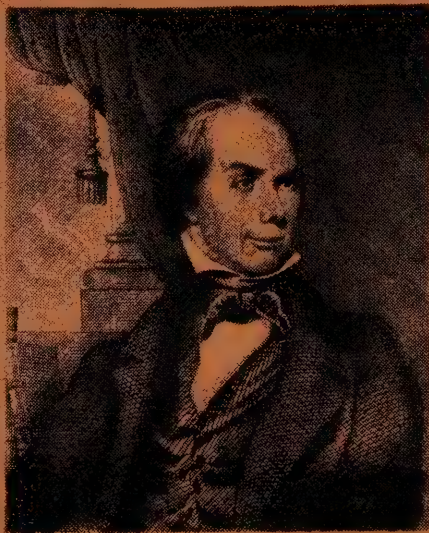
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Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the THIRD CONCERT

SEASON 1931-1932

THURSDAY EVENING, DECEMBER 10, at 8 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

VIOLAS.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

VIOLONCELLOS.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

BASSES.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

FLUTES.

Laurent, G.
Bladet, G.
Amerena, P.

OBOES.

Gillet, F.
Devergie, J.
Stanislaus, H.

CLARINETS.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.

BASSOONS.

Laus, A.
Allard, R.
Panenka, E.

(E-flat Clarinet)

PICCOLO.

Battles, A.

ENGLISH HORN.

Speyer, L.

BASS CLARINET.

Bettoney, F.

CONTRA-BASSOON.

Piller, B.

HORNS.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

HORNS.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

TRUMPETS.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

TROMBONES.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

TUBAS.

Sidow, P.
Adam, E.

HARPS.

Zighera, B.
Caughy, E.

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THIRD CONCERT

THURSDAY EVENING, DECEMBER 10

AT 8.00

PROGRAMME

Beethoven Symphony No. 4 in B-flat major, Op. 60

- I. Adagio; Allegro vivace.
- II. Adagio.
- III. Allegro vivace. Trio. Un poco meno allegro.
- IV. Finale: Allegro, ma non troppo.

Rimsky-Korsakov Symphonic Suite, "Scheherazade" (after "The
Thousand Nights and a Night"), Op. 35

- I. The Sea and Sindbad's Ship.
- II. The Story of the Kalandar Prince.
- III. The Young Prince and the Young Princess.
- IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock
surmounted by a Bronze Warrior. Conclusion.

There will be an intermission of ten minutes after the symphony

SYMPHONY IN B-FLAT MAJOR, No. 4, OP. 60, LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. The symphony was probably planned and composed in the summer of 1806. The autograph score bears the inscription "Sinfonia 4^{ta} 1806, L. v. Bthvn." "Having been played in March, 1807, at one of the two subscription concerts at Lobkowitz's," Thayer is justified in adding solemnly that "it must have been finished at that time." Beethoven referred to it in his letter to Breitkopf and Härtel from Grätz on September 3, 1806. On November 18 he wrote to them: "For the present, I offer you three quartets and a pianoforte concerto—I cannot yet send you the promised *symphony*, for a gentleman of quality† has taken it from me, on the understanding that after six months I am at liberty to publish it. . . . It might be possible for me to be able to have the *symphony* printed sooner than I expected; in that case you could soon have it. . . . Be assured that I prefer your firm to all others, and shall continue to do so." But the compositions mentioned in this letter were published by the Vienna *Industrie Kontor*, not by Breitkopf and Härtel.

After the performance of the "Eroica," Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th, Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik. He visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.‡ Some, therefore, account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became en-

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

†This "Gentleman of quality" was either Count Fries or Count Moritz von Oppersdorff, to whom the Fourth Symphony was dedicated. Thayer thinks it was the latter.

‡See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890); Prod'homme's "Symphonies de Beethoven" (Paris, 1906), and particularly O. G. Sonneck's remarkable study, "The Riddle of the Immortal Beloved: a Supplement to Thayer's Life of Beethoven" (large octavo, 67 pp. New York, 1927).

gaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." We do not see the force of this reasoning.*

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4^{ta} 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorff, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music; he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which Beethoven said that he had been obliged to sell the symphony which he had composed for him, and also another—these

* "In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony—the most perfect in form of them all—and the noble Violin Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making 'a woeful ballad to his mistress' eyebrow?"—Thayer-Krehbiel, "Life of Beethoven."

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were probably the Fifth and the Sixth—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorff at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus under der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

• •

The first performance of the symphony in Boston—was it at a concert of the Boston Musical Fund Society on December 8, 1849? This was the second of two "grand concerts for the establishment of a charity fund." G. J. Webb was the conductor. The orchestra was thus composed: ten first violins, eight second violins, four tenors, four violoncellos, five double-basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide, kettledrums, side drum. The concert was in the Melodeon.

The programme was as follows: Beethoven, Symphony No. 4, B-flat major; J. L. Hatton, "To the Skylark," composed for and sung by Fanny Frazer (with orchestra; her first appearance in Boston); W. S. Bennett, Overture, "Najaden"; Mendelssohn, Pianoforte Concerto, G minor (J. L. Hatton, pianist); Mozart, "Crudel' perchè" from "Nozze di Figaro" (Miss Frazer and Mr. Hatton); Keller, Adagio and Polacca for flute (Edward Lehmann); descriptive German song, "Der Eilbote", (sung by Hatton, "descriptive of the feelings aroused by the contents of the different epistles delivered by the 'Eilbote' or messenger"); Donizetti, Overture to "La Fille du Régiment."

• •

The separate orchestral parts of the Fourth Symphony were

published in March, 1809,* by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4e Grande Simphonie en si bémol majeur (B dur) composée et dédiée à Mons le Comte d'Oppersdorff par Louis van Beethoven, Op. 60, Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

* * *

The Count Oppersdorff thought he had been shabbily treated by Beethoven. In the summer or fall of 1806, at the time of Beethoven's visit, the Count commissioned the composer to write a symphony for him. Beethoven had begun work on the Fifth Symphony—he wrote in 1808 that the finale is with "3 trombones and flautino—not with 3 kettledrums, but will make more noise than 6 kettle-drums and, indeed, better noise." He laid this Fifth Symphony aside and wrote, during the remainder of his stay at Grätz, the Fourth Symphony, dedicated to the Count. On February 3, 1807 he received for it five hundred florins. "He did not send the Count the score, as was the custom, for exclusive use during a fixed period, but turned it over to Lobkowitz for performance, being in urgent

* Thayer says 1808; but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.

Mrs. 3-score Looks at her Pocketbook

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need of money; a year later he substituted the Fifth for the Fourth and accepted from Count Oppersdorff 150 florins in March and 200 in June for it without delivering it, this sum being, it may be presumed, a bonus for the larger work, the Count having asked for something employing an unusual apparatus (hence the 'three kettledrums'). This symphony was also withheld in the end, for reasons which are not known, and Oppersdorff had to content himself with the mere dedication of the Symphony in B-flat originally designed for him."*

The name of Count Oppersdorff does not appear again in the life history of Beethoven.



Ferdinand Ries, writing from London in June, 1817, to Beethoven, refers to the "beautiful symphony in A-sharp (*sic*)" as played on the 8th "with extraordinary applause." Ries added: "It frightens one to think of symphony writers when one sees and hears such a work."

The first performance in Paris was by the Conservatory Orchestra, February 21, 1830. The Philharmonic Society of New York performed the symphony for the first time on November 24, 1849. The programme also comprised Spohr's overture to "Jessonda"; C. Nicholson, Solo for flute, with orchestra (J. A. Kyle); Mendelssohn, Concerto for Violin (Joseph Burke); Rossini, Overture to "William Tell." Theodore Eisfeld conducted the orchestra of fifty-nine players. In Spain, the symphony was played with the other eight at Madrid in 1878; at Rome, on March 30, 1878; at Leningrad, Damecke heard a performance on March 13, 1853.

"SCHÉHÉRAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS AND A NIGHT," OP. 35. NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

(Born at Tikhvin, in the government of Novgorod, March 18,† 1844; died June 21, 1908, at Leningrad)

"Schéhérazade," with an "Easter Overture," was composed in the summer of 1888 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced at Leningrad in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Emil Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

*"The Life of Ludwig van Beethoven," by Alexander Wheelock Thayer, edited, revised, and amended by Henry Edward Krehbiel, Vol. II, p. 123 (New York, 1921).

†This date is given in the catalogue of Belaïev, the late Russian publisher. One or two music lexicons give May 22.

The following programme is printed in Russian and French on a flyleaf of the score:—

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life

*Shahryār (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sāsān in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrāzād (Persian), "City-freer," was in the older version Scheherazade. Both names are thought to be derived from Shirzād, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryār and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts, and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.



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by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze* Warrior. Conclusion."

Rimsky-Korsakov has this to say about "Scheherazade" in "My Musical Life," translated into English by J. A. Joffe:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leit-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community

*This statue was of brass or yellow copper. P.H.

of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my ‘Skazka’ (‘Fairy-tale’), the musical data of which are as little distinguishable from the poetic as they are in ‘Scheherazade.’ Originally I had even intended to label the movements of ‘Scheherazade’: No. I.—‘Prelude’; No. II.—‘Ballade’; No. III.—‘Adagio’;* No. IV.—‘Finale’; but on the advice of Lyadow and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: ‘The Sea and Sindbad’s Ship’; the ‘Kalandar’s Narrative,’ etc.

“In composing ‘Scheherazade’ I meant these hints to direct but slightly the hearer’s fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music*, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of ‘Scheherazade’? Because this name and the subtitle (‘After “The Thousand and One Nights”’) connote in everybody’s mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband.”

..

The programme is deliberately vague. To which one of Sindbad’s voyages is reference made? The story of which Kalandar for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? “The young Prince and the young Princess,”—but there are so many in the “Thousand Nights and a Night.” “The ship goes to pieces on a rock surmounted by a brass warrior.” Here is a distinct reference to the third Kalandar’s tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by “a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans.” The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley’s rhapsody might be the true preface:—

“They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant

*This movement is marked *Andantino quasi allegretto* in the score.

Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin; sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. THE SEA AND SINDBAD'S* SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, proclaimed frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition, 'Sindbad' is a fanciful compilation, like De Poe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aeronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Franklin, all of the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab has extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of the children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book "Remarks on the 'Arabian Nights' Entertainment," in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

movement, *Allegro non troppo*, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo. A modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that has been called the SHIP, at first for solo flute, then oboe, lastly, clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases. A solo violoncello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major. The SEA motive is sounded by full orchestra. The development is easily followed. There is an avoidance of contrapuntal use of thematic material. The style of the composer in this Suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, *Lento*, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, *Andantino*, 3-8. The bassoon begins the wondrous tale, *capriccioso quasi recitando*, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco più animato*. The chief motive of the first

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Baghdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot, the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."



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movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from a similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likeliest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

This movement is in simple *romanza* form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto*, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo piu mosso*, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGHDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

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grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the wildest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Baghdad. *Allegro molte e frenetico, E minor, 6-8.* The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement *Vivo, E minor*, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all of which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved."

The trombones roar out the SEA motive against the billowy WAVE motive in the strings, *Allegro non troppe e maestoso, C major, 6-4*; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development of the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lives with Shahryár "in all pleasure and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

*For a less enthusiastic description of Baghdad in 1583 see John Eldred's narrative in Hakluyt's *Voyages*. The curse of the once famous city in recent years a singular eruption that breaks out on all foreign sojourners.

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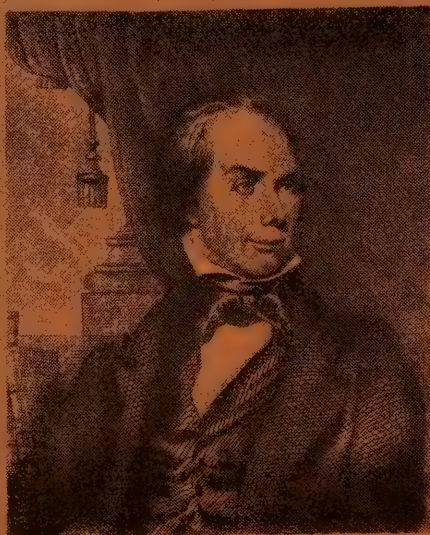
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Schindler, G.
Lannoye, M.
Blot, G.

TRUMPETS.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

TROMBONES.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

TUBAS.

Sidow, P.
Adam, E.

HARPS.

Zighera, B.
Caughy, E.

TIMPANI.

Ritter, A.
Polster, M.

PERCUSSION.

Sternburg, S.
White, L.

ORGAN.

Snow, A.

CELESTA.

Fiedler, A.

LIBRARIAN.

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FOURTH CONCERT

THURSDAY EVENING, JANUARY 14

AT 8.00

CHALMERS CLIFTON will conduct this concert

PROGRAMME

Handel . Concerto Grosso for String Orchestra in F major, Op. 6, No. 9
Largo; Allegro, Larghetto. Allegro; Minuet, Gigue.

Griffes Poem for Flute and Orchestra
Soloist: GEORGES LAURENT

Wagner "Daybreak" and "Siegfried's Rhine Journey"
from "Götterdämmerung"

Sibelius Symphony No. 2 in D major, Op. 43
I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

STEINWAY PIANO

There will be an intermission of ten minutes before the symphony

CHALMERS CLIFTON, born at Jackson, Miss., on April 30, 1889, was graduated from the Cincinnati Conservatory in 1907. In 1912 he left Harvard University *summa cum laude*. His further musical studies were with d'Indy and Gédalge in Paris. He was the musical director of the first Peterboro (N.H.) Pageant in 1910; the composer of music for the Lexington (Mass.) Pageant of 1915, which he directed; the conductor of E. B. Hill's "Pan and the Star" in Boston, Cincinnati, and Peterboro (1914-15). For two seasons, 1915-17, he was conductor of the Cecilia Society, Boston. The chief works under his rule were Franck's "Beatitudes" (December 16, 1915); d'Indy's "Chant de la Cloche," first performance in the United States (May 4, 1916—Johannes Sembach, May Peterson, Edith Lougee Marshall); Berlioz's "Damnation of Faust" (May 1, 1917—Marie Sundelius, Abbie Conley Rice, Lambert Murphy, Leon Rothier, G. Roberts Lunger). He resigned this position to serve in the United States Army as lieutenant in the Intelligence Service until the close of the war. A guest conductor in Boston, Baltimore, Cincinnati, New York, Minneapolis, he conducted an "American Concert" with the Paris Conservatory Orchestra in May, 1919, and was director of the American Orchestral Society, New York (1922-1930). Among his compositions are "The Poppy," for tenor and orchestra; piano pieces, songs, and the orchestration of twenty of MacDowell's piano pieces.

CONCERTO GROSSO FOR STRING ORCHESTRA, OP. 6, NO. 9, F MAJOR
GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterward Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher

*This was the little house No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting the house, found a cast-lead cistern, on the front of which in bold relief was "1721, G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room. After Handel's death his valet rented the house and used Handel's name to attract lodgers. Sydney Smith lived in this house in 1835. The Street is now "Brook Street, Grosvenor Square."

made this comment in his *Life of Handel*: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form *concerto grosso*, which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo) and the chorus of instruments, *concerto grosso*, believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by

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Scipio Bargaglia (Venice, 1587); that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

*
* * *

Rolland insists that the instrumental music of Handel has the nature of a constant improvisation, music to be served piping hot to an audience; it should preserve this character in performance. "When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity, and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work."

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude; in the form of the symphonic overture with the slow movements in the middle, and a dance movement; an allegro closely resembling a dance, for a finale; or a series of three movements from larghetto to allegro, which is followed by two dance movements.

The *concertino* in this work consists of first and second violins; the *concerto ripieno*, of full orchestra.

I. Largo, F major, 3-4.

II. Allegro, F major, 4-4.

III. Larghetto, D minor, 6-8.

IV. Allegro, F major, 4-4.

V. Menuet, F major, 3-4.

VI. Gigue, F major, 12-8. Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nickname for a violin (viella, fidel) with a big and bulging belly, so that it looked not unlike a ham (*gigue*). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adènes spoke of the *gigécours d'Allemagne* (German fiddlers).

In the middle ages the "gigue" was a musical instrument of small dimensions belonging to the violin family. Auguste Tolbecque made a reproduction after the statutes at the portail of the Abbey of Moissac representing the elders of the Apocalypse. This reproduction is in the Museum of Instruments, in the Royal Conservatory of Music at Brussels. This gigue has only one string. It is 0^m 50 long; the greatest breadth is 0^m 140. In shape it is not unlike the rebec of the ninth century, derived from the Arabian *rehab*, existing in the East as far back as the seventh century, introduced into Europe by the Moors. It was the favorite instrument of the Ménétriers, even unto the end of the eighteenth century.

Dante mentions the "giga" in the fourteenth canto of "Paradiso":

E come giga ed arpa, in tempra tesa
Di molte corde, fa dolce tintinno.

"And as viol and harp tuned in harmony of many cords make sweet chiming to one by whom the notes are not apprehended."

In France the word "gigue" passed into the speech and proverbs of the people: "Il a de grandes giges," or "C'est une grande gigue"—a man who had thick legs, "gigue" here meaning properly the thigh. Ménage derives this from the Latin "coxa, coxica, xica, giga, gigue." "But," says the author of "Récréations philologiques," "I should prefer to be ignorant of the etymology of 'gigue' all my life than to accept Ménage's derivation from 'coxa.'" Old Northern people use the verb "geige," meaning to shake, to tremble, to come and go, to push to the right or left, whence the verb "geigeln," taken by the Swiss with this meaning, and the German "geigen," to move from one side to another, also expressing the movement of bow on the violin strings. From this, "geige" for violin, Low Latin "giga," Swedish "giga"; in Old German "gige," in English "jig," in French "gigue." In Swedish, "gygen," "gygsen" expresses the squeak of the mouse; "gygserli" the song of the lark. From "gigue," meaning "thigh," come "gigot" and "gigoter." The Germans give jocosely the name "geige" to a ham, as this saying proves: "nach der Violine lässt sich gut Tanzen, sagte der Bauer, da kriegt er einen Schinken." ("One likes to dance to the sound of the violin, the peasant says; for then he receives a ham.") In Spain the guitarists are familiarly called "ham-scrappers."

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*A fictitious person used as illustration.

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skirt, was called a gigue. A tall, thin woman is still known in French slang as a "gigue." French sailors exclaim, "gigue et jon" at the prospect of much drink. See Jean Richepin's "La mer":

Largue l'écoute! bitte et bosse!
Largue l'écoute! Gigue et jon!
Largue l'écoute! On s'y fait des bosses,
Chez la mère Barbe-en-jonc.

Stainer and Barrett's *Dictionary of Musical Terms* (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,'" but the word does not appear with this meaning in Wright's great *"English Dialect Dictionary"* (1896-1905). Dr. Murray's *"New English Dictionary"* says that the origin of the word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

The name of the dance, gigue, gigue, jig, is said by Riemann to be of English origin. "The dance is found first in the English compositions for the virginal, and it went from England to the continent, at first Froberger, 1649, and J. E. Rieckh (*Allemanden, Gigue, Ballette, Couranten, Sarabanden, und Gavotten für 3 V. u. B. c.*, Strassburg, 1658)." The dance was a very lively one in 3-8, 3-4, 6-8, 6-4, 9-8, 9-4, 9-16, 12-8, 12-16, and very seldom and by way of exception in 4-4, as in Bach's Partita VI. in E minor; but, as Dr. Naylor remarks in *"An Elizabethan Virginal-book"* (1905), "even in this out-of-the-way case, the rhythm sticks to the use of 'pointed notes' (Hawkins, writing in 1776, speaks of the pointed note, meaning 'dotted,' and says there was no authority for a Jigg having this as a general feature)." Dr. Naylor gives interesting example of old jigs in his book just quoted. See also his *"Shakespeare and Music"* and Louis C. Elson's *"Shakespeare in Music"* (Boston, 1901).

Jig music was despised by some old Englishmen. Thus Thomas Mace (1619-1709) spoke of Toys or Jiggs, "light, squibbish things, only fit for fantastical and easy light-headed people."

In Ireland the jig was once the favorite dance of all classes, for high and low would step it to the tune of the "Flannel Jacket" or other air. Selden noted the fact that the Irish were "wholly inclined" to a dance which he called the "Sprightly Phrygian." For descriptions of various jigs in Ireland, Scotland, and Wales see *"Dancing,"* a volume in the Badminton Library. One of the contributors to this book says that the dance is a very ancient one and belongs to many nationalities. "The Spanish dance also went by the name of Loures." Desrat, in his *"Dictionnaire de la Danse,"* a valuable work, published in Paris in 1895, doubts whether the jig was of English origin. There is much about the jig in Gaston Vuillier's

A comparatively recent orchestral composition in the form of a jig is Debussy's "Gigues," originally entitled "Gigue Triste." It was completed in 1912, performed for the first time on January 26, 1913, at a Colonne concert in Paris, and played in Boston by the Boston Symphony Orchestra, April 13, 1917.



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HOTELS OF DISTINCTION

POEM FOR FLUTE AND ORCHESTRA . . CHARLES TOMLINSON GRIFFES

(Born at Elmira, N.Y., on September 17, 1884; died in New York City on April 8, 1920)

This Poem for flute and orchestra was played for the first time at a concert of the New York Symphony Society on November 16, 1919, when Georges Barrère was the flutist. The first performance in Boston was at a concert of the Boston Musical Association on March 24, 1920—Miss Marion Jordan, solo flute; Georges Longy, conductor.

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Griffes has been represented at concerts of the Boston Symphony Orchestra in Boston as follows:

1919. November 28, "The Pleasure Dome of Kubla Khan" (after the poem of S. T. Coleridge), Op. 8.* Mr. Monteux, conductor.

1922. November 3, "Clouds," also "The White Peacock," both suggested to the composer by poems of William Sharp. Mr. Monteux, conductor.

1931. April 24, "The Pleasure Dome of Kubla Khan." Dr. Koussevitzky, conductor.

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* * *

Griffes studied the pianoforte with Mary S. Broughton of Elmira. Having been graduated from the Elmira Academy, he went to Berlin, where he studied four years: pianoforte with Ernest Jedliczka and Gottfried Galston; composition with Philipp Rüfer and Engelbert Humperdinck. He gave private lessons in Berlin. Returning to the United States, he became in 1907 the teacher of music at the Hackley School for Boys at Tarrytown, and he gave private lessons in New York.

When he came to Boston in November, 1919, for the rehearsal of "Kubla Khan," he was a sick man. He had overworked. As he could not afford to have the orchestral parts written by a copyist, he made them himself at night and attended to his school duties by day. This labor was largely responsible for his death from pneumonia.

It is said that he drew well with pen and ink; that he had "a

*Mr. Frederik A. Stock, conductor of the Chicago Symphony Orchestra, wrote as follows concerning the revised edition of this symphonic poem:

"I performed this work in Chicago in January, 1920. In the autumn of that year. I had an opportunity of meeting Mr. Griffes† during a festival of chamber music, at Pittsfield, Mass., when I suggested to him that the scoring of his work, in some places, could be improved upon. This he readily admitted, and we arranged to meet again in order to go over the score together. The results of this very careful scrutiny are faithfully embodied in this revised version. Nothing has been added that would not have been sanctioned by the composer. I have no doubt that with these changes and amplifications the orchestration will 'sound' more readily, and present this very fine work to its very best advantage. I hope that in the improved form it will soon become one of the most useful compositions in the regular working repertory of every Symphony Orchestra, in this country as well as abroad."

Griffes died in April, 1920. Should not "for that year" read "1919"?—P. H.

talent for water-color landscapes"; that later in his all too short life he worked in etchings. It was at the Elmira School that he decided to be a musician; at first a concert pianist, studying with Humperdinck he turned to composition.

"His work falls into three distinct periods. First, the student period, when he was definitely under the influence of his German teachers. In his second style he leaned toward the Frenchmen, and also showed his fondness for the Russian Orientalism that was to appear as the mysticism of his later works. . . . The third period shows his modern trend; a grasping for something less rigid than the tempered scale, a medium to sound the overtones he wanted us to hear."*

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* *

"Clouds" (1916) was first performed by the Philadelphia Symphony Orchestra on December 19, 1919. "The White Peacock" (1915) was also played at this concert in Philadelphia, as were Griffes's "Bacchanale" and "Notturmo"; but "The White Peacock" had been performed in June, 1919, at the Rivoli Theatre, New York, with stage setting and action. It was performed at the Shubert Theatre in Boston on March 27, 1922, at an entertainment by the Adolph Bolm Ballet Intime for the rebuilding of the Municipal School of Music in Rheims. Enid Brunova mimed the Peacock. The orchestra was led by Carlos Salzedo.

*
* *

The list of Griffes's compositions includes: "The Karin of Koridwen," a dance-drama for five wind instruments, celesta, harp, and pianoforte (Neighborhood Playhouse, New York, 1917); "Schojo," Japanese mime-play (performed by Michio Itow at A. Bolm's Ballet Intime Booth Theatre, New York, 1917); Poem for flute and orchestra (New York Symphony Society, November 16, 1919—Georges Barrère, flutist); a set of orchestral pieces rearranged from pianoforte works; a set of Japanese folk-songs harmonized and provided with an accompaniment for miniature orchestra; Three Songs for soprano and orchestra, Op. 11 (Philadelphia Symphony Orchestra with Marcia Van Dresser, March 24, 1919); Two Pieces for string quartet (played by the Flonzaley Quartet, season of 1918-19); Sonata for pianoforte, Three Tone Images, for voice and pianoforte, Op. 3; Two Rondels for voice and pianoforte, Op. 4; Three Tone Pictures for pianoforte, Op. 5; Three Fantasy Pieces for pianoforte, Op. 6; Roman Sketches for pianoforte, Op. 7; "The Pleasure Dome of Kubla Khan" for orchestra, Op. 8; Three Songs, Op. 9; Five Poems of Ancient China and Japan for voice and pianoforte, Op. 10; Salut au Monde (Walt Whitman)†; Festival Dances;

*John Tasker Howard in "Our American Music: Three Hundred Years of It" (New York, 1931).

†Left unfinished at the death of Griffes. Manuscript deciphered and revised by Edmund Rickett. Produced April 22, 1922, at the Neighborhood Playhouse. Wind instruments, harps, percussion, and pianoforte conducted by Georges Barrère. Ian Maclaren read the poem of Walt Whitman. Hunter Sawyer, Sol Friedman, Basante Koomar Roy, Mr. Bakhtiar sang or performed rituals. The Festival Dancers took part.

two posthumous songs (poems by John Masefield), "An Old Song Resung" and "Sorrow of Mydath."

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* *

Notes about other performances of Griffes's music in Boston:

Music for Itow's Japanese Dances, December 7, 1917, at the third of the entertainments given by Roshanara, Mr. Itow, Miss Lindahl, Mr. Rector, and others at the Wilbur Theatre. Rosalie Miller sang one of his Rondels on January 9, 1918. His "Lake at Evening," and Scherzo, Op. 6, No. 3, were played by Mr. Gebhard, December 10, 1918; has "The Fountain of the Aqua Paola" and "Nightfall" by Winifred Christie, February 7, 1919; a Fantasy Piece by Rudolph Reuter, February 15, 1919; "The Fountain of the Aqua Paola," by Mr. Reuter January 24, 1920. "The White Peacock" has also been performed as a piano piece. There have been later performances of the piano pieces.

Songs: "So-fei Gathering Flowers" (poem by Wang Chang-Ling) and "The Old Temple Among the Mountains," sung by Minerva Blanchard at a Dramatic Recital of the New England Conservatory on December 12 and 13, 1919; Three Indian Songs from "The Garden of Kama," sung by Theo. Karle, April 7, 1920; Two Songs sung by Eva Gauthier at a Cecilia Society's concert on April 22, 1920; "Waikiki," sung by Madame Gauthier on December 8, 1920.

"DAYBREAK" AND "SIEGFRIED'S RHINE JOURNEY" FROM "THE DUSK OF THE GODS"* RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883)

The original text of "Götterdämmerung" was written in 1848-49. The title of the music-drama was then "Siegfrieds Tod." Wagner wrote to Theodore Uhlig from Zurich on August 9, 1849: "My friend Liszt is devilish keen that I should write an opera for Paris. . . . I have now, besides 'Siegfried' ('Siegfrieds Tod'), two tragic and two comic operatic plots in my head, none of them, however, suitable for a French production. I have also a fifth as to which I am indifferent in what tongue it sees daylight—'Jesus of

*"Die Götterdämmerung" means literally "God's Gloaming." The English versions of the opera are usually called "The Dusk of the Gods" or "The Twilight of the Gods."—George Bernard Shaw in "The Perfect Wagnerite." Shaw preferred "Night Falls on the Gods" for a title.

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Nazareth.'” The tragic plots were “Wieland the Smith” and “Achilles”; the comic, “The Mastersingers of Nuremberg” and “Young Siegfried.”

The text of “Siegfrieds Tod” was remodelled before 1855. The score was completed in 1874.

*
* *

MORNING DAWN. This is the scene just before Siegfried and Brünnhilde come out of the cave after hours of happiness. She has taught him the wisdom of the gods. Siegfried swears eternal fidelity, and as a pledge gives her the curse-bearing ring which he has worn. She gives him her horse Grane and her shield. The sun rises as Siegfried sets out on his journey to the Rhine and the home of the Gibichungs. She watches him making his way down the valley. The sound of his horn comes to her from afar. The motives are those of Fate, Siegfried the Hero, Brünnhilde the Wife, the Ride of the Valkyries. There is then a skip in the concert version to the last and rapturous measures of the parting scene, with a climax worked out of Siegfried’s Wonder Song and Brünnhilde’s Love. The height of the climax includes parts of the motives of Siegfried the Hero and the Ride of the Valkyries.

SIEGFRIED’S JOURNEY UP THE RHINE. Wagner called this section of the opera an orchestral scherzo. It is the interlude between the Prologue and the first act. The Interlude is in three parts. The first is a working-up of Siegfried’s Horn Call and part of the Fire motive, with use afterwards of the Wander Song. The second part begins with a full orchestral outburst. The Rhine motive is sounded by brass and wood-wind. Another motive is Renunciation of Love, which frightens away the Rhine motive. The third part is based on music of the Rhine Daughters, the Horn Call, Ring motive, Rhine-gold motive, and at last the Nibelungs’ Power for Evil music. When Pierre Monteux conducted this excerpt on April 21, 1922, he substituted final pages of “Dusk of the Gods” in place of Hans Richter’s addition of a few measures of the Walhalla motive

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("Rhinegold," Scene II). In Humperdinck's concert version of Siegfried's Journey, the ending is a crescendo based on the triplet figure from Siegfried's Horn Call.

* * *

"Götterdämmerung" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedericke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in the United States was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Guttrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Wellgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The first performance in Boston was at the Boston Theatre on April 5, 1889. The cast was as follows: Siegfried, Paul Kalisch; Gunther, Joseph Beck; Hagen, Emil Fischer; Brünnhilde, Lilli Lehmann; Guttrune, Louise Meisslinger; The Rhine Daughters, Sophie Traubmann, Felice Kaschowska, Hedwig Reil. Anton Seidl conducted.

Siegfried's Funeral music was played in Boston by Theodore Thomas's Orchestra as early as February 19, 1877.

SYMPHONY No. 2, D MAJOR, Op. 43 JEAN SIBELIUS
(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901-02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony has been performed at these concerts, January 1, 1910, January 7, 1911, March 10, 1916, November 11, 1921, March 7, 1924, October 18, 1929. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two

bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* who is an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights, while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondry motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff*, molto largamente, the second and expressive theme is sung by some

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine Kleine Nachtmusik," and Strauss's; "Don Juan."

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Thursday Evening, February 11, 1932

AT EIGHT

of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

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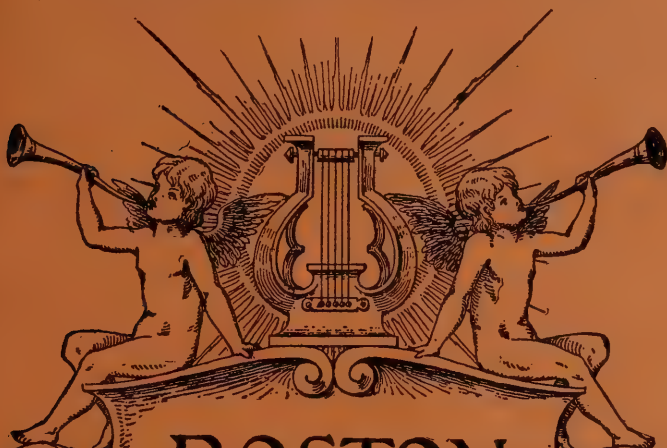
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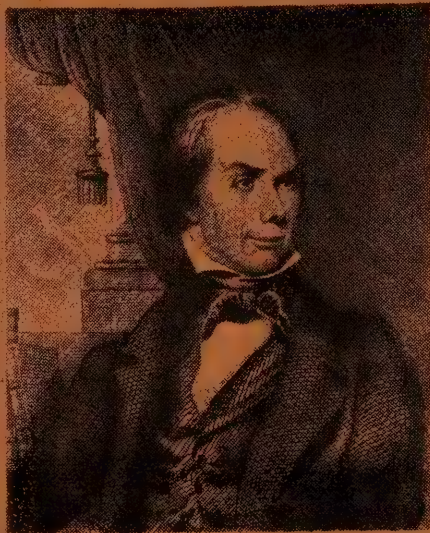
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Programme of the FIFTH CONCERT

SEASON 1931-1932

THURSDAY EVENING, FEBRUARY 11, at 8 o'clock

WITH HISTORICAL AND DESCRIPTIVE
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THE trustees of the Boston Symphony Orchestra at their first meeting, January 19, 1932, after the death of their beloved president, Frederick P. Cabot, would place on record the profound sense of loss which they are sharing with the orchestra and the community. The firmness, wisdom, and sympathy of Judge Cabot, practised through the fourteen years of his presidency of our Board in circumstances calling for the exercise of all these qualities, have left an inspiring memory of a great citizen and a true friend. On the retirement of Major Higginson from his unique place in relation to music, Judge Cabot assumed a task of extreme difficulty, and conducted it in a manner which has established the orchestra, now entering its second half-century of existence, in a position of the highest distinction. It was, we believe, his ambition to perform his task as a worthy successor to his great kinsman. Apart from all that he accomplished for the orchestra and the public, he has bequeathed to his colleagues the stimulus of two noble examples in the place of one.

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THE TRUSTEES wish to emphasize again that the subscriptions to the annual deficit of the orchestra are sought from all lovers of music, and from all persons who, believing the orchestra to be an essential part of our civic life, desire to have it continued.

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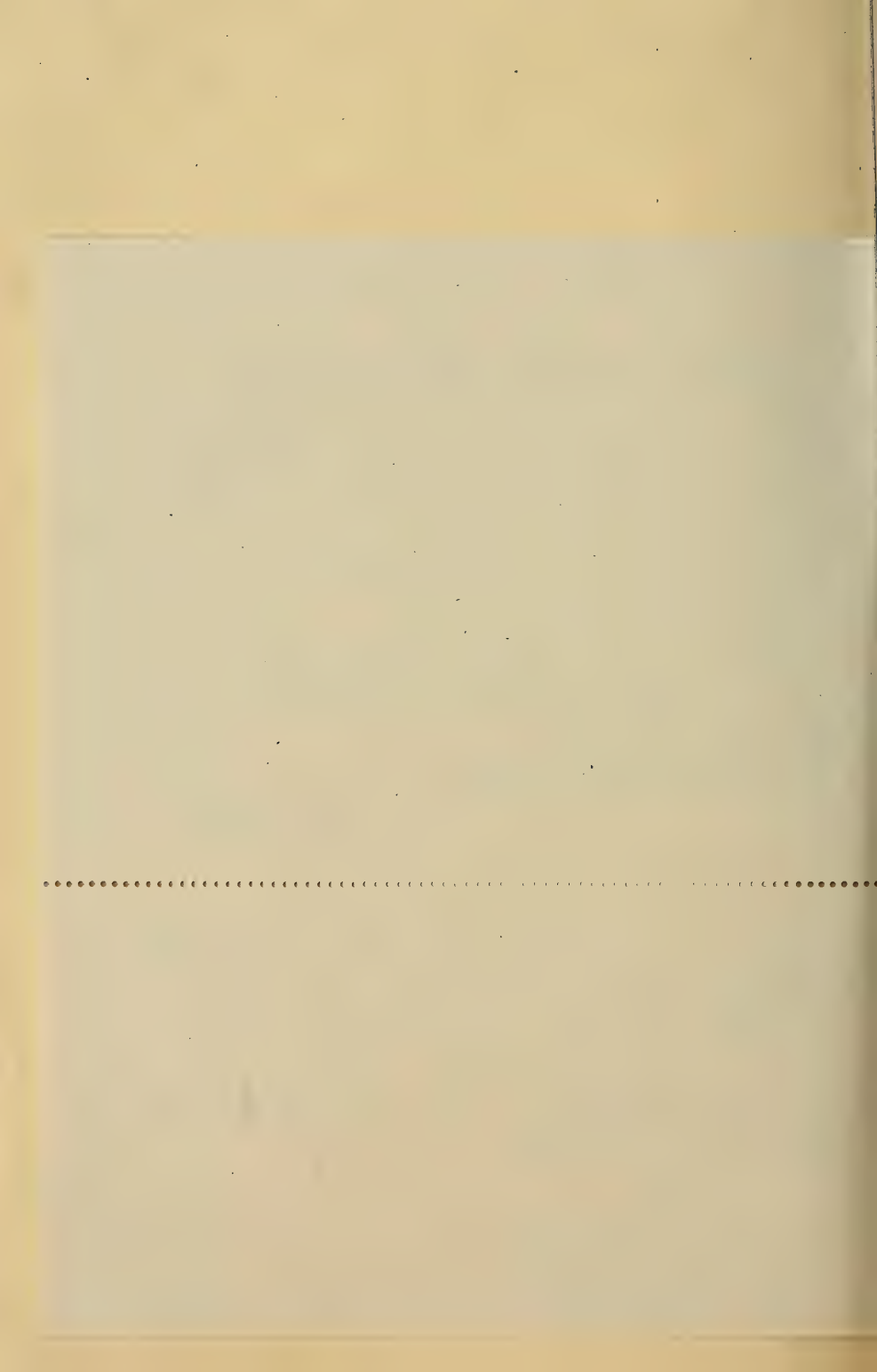
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Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTH CONCERT

THURSDAY EVENING, FEBRUARY 11

AT 8.00

PROGRAMME

Bach . . . Suite No. 2 in B minor, for Flute and Strings

Flute Solo: GEORGES LAURENT

- I. Overture: Largo; Allegro.
- II. Rondo: Allegro espressivo.
- III. Sarabande: Andante.
- IV. Bourrée I and Bourrée II: Allegro molto.
- V. Polonaise with Double: Moderato.
- VI. Minuet.
- VII. Badinerie: Presto.

Holst . . . Ballet from the Opera, "The Perfect Fool"

Invocation—Dance of the Spirits of Earth—Dance of the
Spirits of Water—Dance of the Spirits of Fire.

(Conducted by the Composer)

Tchaikovsky . . . Symphony No. 6 in B minor, "Pathetic," Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale: Adagio lamentoso.

There will be an intermission of ten minutes before the symphony

At a meeting of the Trustees of the Boston Symphony Orchestra, on February 1, 1932, the following resolution was adopted:

The Trustees of the Boston Symphony Orchestra testify by this resolution to their hearty appreciation of the generous public spirit manifested by Dr. Koussevitzky, Mr. George Gershwin, and the members of the Orchestra in planning and presenting the special concert on Saturday, January 30, 1932, for the benefit of the Boston Unemployment Fund. This voluntary action on the part of the Orchestra, in addition to all that its individual members are doing to meet a great public need, is recognized by the Trustees as a notable evidence that the personnel of the organization is at one with them in a feeling of responsibility for the Orchestra as an essential element in the civic life of Boston.

The proceeds of the voluntary concert given January 30th amounted to	\$2,625.00
Subscriptions by members of the Orchestra and the staff of Sym- phony Hall amounted to	5,739.00
	\$8,364.00

OVERTURE (SUITE) No. 2 IN B MINOR, FOR FLUTE AND STRINGS
JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717-23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen.* The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years.†

*He was born in 1694, the son of his father's "romantic union with the accomplished Gisela Agnes von Rath, a mésalliance of birth and religion. She was a Lutheran, her husband a Calvinist." She was philanthropic, establishing a school for children and a Home for needy women of gentle birth, taking the regency when her husband died in 1704: "She ruled with wisdom; her memory to this day (1928) is green in Cöthen." Leopold made the grand tour late in 1710; he visited England and Holland, heard the opera at Venice, and at Rome took lessons of Johann David Heinichen, a graduate of the Leipsic Thomas-Schule, and a composer of operas. Leopold's "romantic temperament is revealed in his portrait, the high brow, long, waving, undressed chevelure, the large, clear eyes, beneath exaggerated eyebrows inherited from his mother, and a countenance open, fresh, and friendly" (C. S. Terry).

†For a pleasant account of Bach's life at Cöthen, see "The Little Chronicle of Magdalena Bach" by Esther Meynell (New York, 1925, pp. 45-52). It was at Cöthen that Bach's first wife, Maria Barbara Bach, died, leaving him with four living children out of the seven she had borne him. It was at Cöthen that he married Anna Magdalena Wülkens, who bore him thirteen children.

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The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve* groschen a month.

Under the reign of Leopold's puritanical father there was no Court orchestra, but in 1707 Gisela, Leopold's wife, set up to please her husband an establishment of three musicians. When Leopold returned from his grand tour, he expanded the orchestra. In 1714 he appointed Augustinus Reinhard Stricker, capellmeister, and Stricker's wife Catherine soprano and lutanist. In 1716 the orchestra numbered eighteen players who, "with some omissions and additions" constituted its membership under Bach. Stricker and his wife retired in August 1717. Leopold offered the post of capellmeister to Bach, "who was known to him since his sister's wedding at Nienburg in the previous year." This orchestra, reinforced by visiting players, probably played the Brandenburg music before it was performed elsewhere.†

• •

The term "suite" was not given by Bach to the four compositions that now are so named,—the suites in G major, B minor, and two in D major. He used the word "ouverture." The original parts of these overtures were handed over in 1854 by the Singakademie of Berlin to the Royal (now Stadt) Library of that city. Bach's own title on the cover of this present suite is as follows: H moll Overture a 1 flauto, 2 violini, viola e basso, di J. S. Bach. The flute part is marked *traversiere*,‡ the bass, *continuo*.§

The overture was first published in score by Peters in Leipsic; it was edited by S. W. Dehn, who collated the original parts, copied them off in score, and published them without the amplification indicated by the thoroughbass figuring of the continuo.

The Grave, Sarabande, Polonaise and Double, and Badinerie were performed in Boston for the first time at a Theodore Thomas concert on November 11, 1874, when Carl Wehner was the flute player. The whole overture, revised thoroughly by Thomas, was produced by him at Chicago, March 23, 1901.

*The "Protocolle" stated that Bach would receive from August 1, 1717, to June, 1718, a monthly salary of 33 thalers and eight groschen.

†For an interesting account of this orchestra, visiting musicians, etc., see "Bach, a Biography," by Charles Sanford Terry, to whom we are indebted for information in the above paragraph.

‡To distinguish it from the *flûte à bec* or fipple flute with a mouthpiece like a flageolet's. The cross-flute was in evidence from about 1500 onwards, but was not commonly used till much later.

§"Continuo" or "basso continuo" or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann*.

An edition that has been used at the concerts of the Boston Symphony Orchestra (February 13, 1886; January 20, 1894; October 18, 1902) was edited by Robert Franz and published by him in 1885. It is dedicated to Julius Schäffer, who savagely criticized Chrysander as an editor of works by Bach and Handel. Franz made a piano part from the thoroughbass, the continuo, and added indications of tempo, as "Largo," "Allegro," etc.; for Bach's sole indication in the course of the overture was "lentement."

The edition used by the Boston Symphony Orchestra at its concerts conducted by Dr. Muck on October 20, 1906, November 2, 1912, and February 13, 1915, and Mr. Rabaud on April 26, 1919, was arranged by Hans von Bülow "from the new Munich edition" for performances in Berlin and Hamburg in 1892 (Bülow died at Cairo, in 1894).

* * *

The separate dances of these German suites or overtures were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality; they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lulli in France* served as a model for pieces of the same class composed in Germany and Italy, as well as in France. This overture was composed of a first part, a slow movement characterized as "grave," connected with a second part, which was longer and of a livelier

*See "Notes sur les origines de l'ouverture française, 1640-60," by Henry Prunières of Paris in "Report of the Fourth Congress of the International Musical Society" (London, 1712), pp. 149-151.

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movement. The overture was generally completed by a repetition of the first movement. The first suites, which appeared between 1670 and 1680, were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn towards this form of composition.

This Overture in B minor is in seven movements: 1. Overture; 2. Rondo; 3, Sarabande; 4, Bourrée 1 and Bourrée 2; 5, Polonaise with Double; 6, Minuet; 7, Badinerie.

BALLET MUSIC FROM THE OPERA "THE PERFECT FOOL"

GUSTAV THEODORE HOLST

(Born at Cheltenham, England, on September 21, 1874; living in London)

This ballet music was written in 1918. It was performed for the first time at a Philharmonic concert in London on December 1, 1921. Albert Coates conducted. The opera was not produced until 1923. A fugal overture that might be played if desired as a prelude to the opera, performed publicly in London at a Promenade concert on October 19, 1923, was composed in 1922.

The Ballet Suite consists of dances for spirits of earth, water, and fire, "in which rhythms of irregular bars change their step constantly and give the feeling of continually jostling movement, made beautiful by scintillating color. Holst is a master of this device; the water spirits, who dance to a delicious time in liquid-sounding fifths, make the necessary point of contrast in the middle."

The opera (libretto by Holst) was produced by the British National Opera Company at Covent Garden, London, on May 14, 1923, Eugene Goossens, conductor: The Fool, Raymond Elles; His Mother, Edna Thornton; The Wizard, Robert Parker; The Princess, Maggie Teyte; The Troubadour, Walter Hyde; The Traveller, Frederic Collier; A Peasant, Sydney Russell.

In an interview Holst admitted that he "first conceived the idea and wrote the scenario for the opera as far back as August, 1908, but that a technical difficulty in the matter of production, which he did not solve until ten years later, delayed the completion of the work. In 1918 he rewrote the story and scenario, and was at work on the musical setting right up to last year. In this work he was loyally assisted by two of his pupils, to whom he has dedicated the opera—Miss Nora Day and Miss Vally Lasker, the former writing the orchestral score from his dictation, and the latter transcribing the pianoforte arrangement.

"The opera opens with a ballet, but will be preceded at Mr. Holst's request by a fugal overture, which, although not originally composed with the opera, was written last year, and had a special relationship to it."

The ballet is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 4 trumpets, 3 trombones, bass tuba, kettledrums, bass drum, tambourine, cymbals, jingles (sleigh-bells), xylophone, celesta, and the usual strings.

• •

W. H. Haddon Squire told the story of the opera in a letter to the *Christian Science Monitor*. The letter was dated May 29, 1923:

"As the curtain goes up a well is shown, over which towers a Stonehenge trillithon or stone arch. On the well is a silver chalice—reminiscent at once, of course, to the parody seeker, of the Grail Cup and Parsifal, whose very name in its Gallic form signifies Companion of the Cup or Vase. Standing by is a maleficent Wizard performing a magic rite. He calls on fire, water, and earth to aid in compounding a love potion which will make him irresistible to the Princess, who is about to choose a husband. After the elements



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have 'obliged' with a short and effective ballet, there enters a Mother dragging her son the Fool, of whom it has been predicted: 'He wins a bride with a glance of his eye; with a look he kills a foe; he achieves where others fail—with one word.' A true mother, she looks past his somewhat severe moral and intellectual limitations, for as an exponent of the art of slumber he could give the fat boy in 'Pickwick' a start and be asleep first every time.

"The hitherto preoccupied Wizard now catches sight of the Mother. In his best professional manner he begins a horrific curse: 'Cursed be the man who hears my voice or sees me—.' The Mother, however, covers the Wizard with confusion by pointing out that she is not a man. Failing to perceive the presence of the Fool, who, meanwhile, has gone to sleep, the embarrassed Wizard unbends in conversation. Thaumaturgus' pride outruns discretion and he explains the wonders of the potion which he has just brewed. As conversation flags the Wizard grows drowsy, and the Mother, forcing the potion down the throat of her son, refills the cup with water.

"The Princess now appears and the Wizard hastily drinks what he believes is the potion. Water, he discovers, has its own magic; for instead of a Prince Charming the Princess sees him for what he really is—an elderly and ridiculous wizard. Amid the titters and sneers of her courtiers she pokes fun at him and the unwary necromancer departs, using what is known in less exalted circles as 'language.'

"The Princess is then wooed by two escaped operatic characters. The first, a Troubadour, warbles in the best Donizetti or early Verdi manner, 'She shall be mine,' to a tonic-dominant repeated-chord accompaniment, while the retainers reiterate 'She shall be thine.' But, alas, the Troubadour's voice cracks on a top note, and the Princess, who is a much better singer herself, dismisses him. The second wooer has, in spite of the high rate of exchange, brought over from Bayreuth a choice stock of Wagnerian alliterations, including 'Hail thee, Highborn! Holiest happiness, wholesomest health dwell with Thee daily,' with *leit-motifen* to match.*

"At this point the Fool, awakened by the Wagnerian din, looks at the Princess, who thereupon loses both her head and her heart. The Wizard returns to destroy them with fire, but the sleepy Fool, with his head forcibly held in the right direction by his Mother, kills him with a look. The enraptured Princess asks the Fool if he loves her, and the Fool, after an emphatic 'No,' his first and only word throughout the opera, promptly goes to sleep again. Priests enter to crown the 'Perfect Fool,' and the curtain drops.

"Obviously, with a little ingenuity all sorts of interpretations may be extracted from this story. One critic claims that for the first time in operatic history a composer sings the praises of water. Another surmises that the bewitched Princess is the public and 'The Fool' may represent the Cinema, which is dumb and blind, and perhaps utterly silly."

Another wrote:

"The spirit of burlesque in the story is reproduced in the music. The Traveller and The Troubadour are imported bodily from Wagnerian and Veridian opera, with orchestration complete—a clever piece of satire. The other music is completely original and distinguished by a style that is unmistakably English in its affinity with folk-song, its tunefulness and individuality. It is not all parody. Mr. Holst can charm, as in the ballets, and he can strike a dramatic note with conviction, as in the scene of the fire and the fleeing refugees, and in all can and does provide much that is new."

..

Ernest Newman wrote to the *Manchester Guardian* of July 6, 1923:

"The parody of the Italian style, in the person of The Troubadour, is good, but not dazzling. The parody of Wagner, in The Traveller (got up, of course,

*"The Traveller—the Wanderer—Wotan, with a long, thin stick to represent the ash, and clad in what looks like a rainproof overcoat, on his part sings: 'Vaulting Vengeance my bosom burneth. Vilest Villainy Vaunteth,' and so on."—From another London critic.

as our old friend The Wanderer, in the 'Ring'), is, however, in the language of the day, perfectly priceless. This is by far the best imitation of another composer's style that I have ever come across. I would wager that nine Wagner-lovers out of ten, walking into Covent Garden when this scene was in progress, and not knowing what opera was being played, would believe they had struck the middle of 'Siegfried.' The whole bag of tricks is there—the 'Wanderer' modulations, the typical Wagner crescendo, the bass clarinet theme, the Wagner turn, and all the rest of it; and, as with The Wanderer, we feel that The Traveller is just keeping his end up in the maelstrom of tone—but only just. And at no point can we say that any actual phrase of Wagner is being definitely geyed: it is simply that the general cast of Wagner's mind is infallibly seized upon and reproduced in music of Holst's own."

* * *

The first performance of this ballet music in the United States was in New York by the Symphony Society, Walter Damrosch conductor, on March 30, 1924. Holst's Fugal Overture was performed at the same concert for the first time in this country.

SYMPHONY No. 6, B MINOR, "PATHETIC," OP. 74

PETER ILICH TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a*

fantastic one, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.' "

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24, that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

∴

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch



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Mozart Canzonetta, "Ridente la Calma"
 Durante "Danza, Danza"
 Torelli Arietta, "Tu Lo Sai"
 Schubert "Die Liebe Hat Gelogen"
 Schubert Romanze from
 "Rosamunde", "Der Voll Mond Strahlt"
 Schubert "Ganymede"
 Schubert "Wohin"
 Myron P. Jacobson "Reverie"
 Duparc "L'invitation au Voyage"
 Glière "O, that Thou Couldst Know"
 Tancieff "The Fountains"
 Gretchaninoff "The Wounded Birch"
 Griffes "In a Myrtle Shade"

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as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitzsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1, Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. We have been assured by other Russians who knew Tchaikovsky that he killed himself, nor was the reason for his so doing withheld. Peter's brother Modest gives a circumstantial account of Peter's death from natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given

that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the Communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

. . .

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

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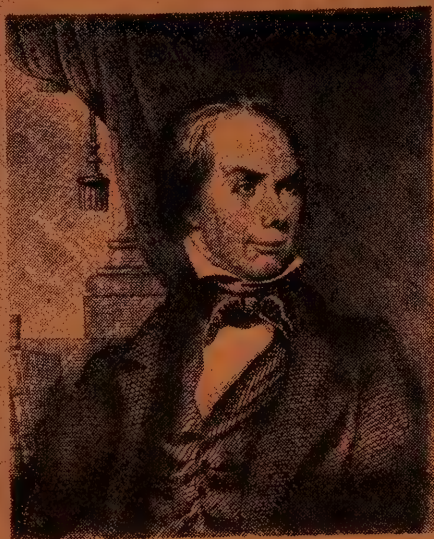
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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Allard, R.
Panenka, E.

(*E-flat Clarinet*)

PICCOLO.

Battles, A.

ENGLISH HORN.

Speyer, L.

BASS CLARINET.

Bettoney, F.

CONTRA-BASSOON.

Piller, B.

HORN.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

HORNS.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

TRUMPETS.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

TROMBONES.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

TUBAS.

Sidow, P.
Adam, E.

HARPS.

Zighera, B.
Caughy, E.

TIMPANI.

Ritter, A.
Polster, M.

PERCUSSION.

Sternburg, S.
White, L.

ORGAN.

Snow, A.

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AT 8.00

PROGRAMME

Prokofieff "Classical" Symphony, Op. 25

- I. Allegro.
- II. Larghetto.
- III. Gavotte.
- IV. Finale.

d'Indy Symphonic Variations, "Istar," Op. 42

Ravel Rhapsodie Espagnole

- I. Prélude à la Nuit.
- II. Malagueña.
- III. Habanera.
- IV. Feria.

Wagner Prelude and Liebestod from "Tristan und Isolde"

Wagner Overture to "Tannhäuser"

There will be an intermission of ten minutes after Ravel's "Rhapsodie Espagnole"

"CLASSICAL" SYMPHONY, OP. 25 . . . SERGE SERGIEVICH PROKOFIEFF

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

SYMPHONIC VARIATIONS, "ISTAR," OP. 42 . . . VINCENT D'INDY

(Born at Paris on March 27, 1852*; died at Paris, on December 2, 1931)

This composition was first brought out in Brussels, and led by Eugène Ysaye, on January 10, 1897; it was performed in Chicago and led by (Theodore Thomas) on April 23, 1898. The first performance in Boston was at a concert by the Boston Symphony Orchestra led by Wilhelm Gericke, February 18, 1899. The second performance was at a Symphony concert, April 13, 1901, and there was a third on December 2, 1905, when Vincent d'Indy conducted

* This year was given by the composer. The catalogue of the Paris Conservatory gives 1851, the year also given by Adolphe Jullien.

"Istar," his symphony in B-flat major No. 2; Fauré's "Pelléas et Mélisande," Suite; Franck's "Psyche and Eros"; and Dukas' "Sorcerer's Apprentice." The fourth performance was on November 4, 1912; the fifth on April 30, 1920.

The variations—the work is practically a symphonic poem—are scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, triangle, two harps, and strings. They are dedicated to the Orchestral Society of the Ysaye Concerts.

The following verses are printed on a fly-leaf of the score:—

Vers le pays immuable
Istar, fille de Sin, a dirigé ses pas,
vers la demeure des morts,
vers la demeure aux sept portes où il est entré,
vers la demeure d'où l'on ne revient pas.

A la première porte, le gardien l'a dépouillée,
il a enlevé la haute tiare de sa tête.
A la deuxième porte, le gardien l'a dépouillée,
il a enlevé les pendants de ses oreilles.
A la troisième porte, le gardien l'a dépouillée
il a enlevé les pierres précieuses qui ornent son cou.
A la quatrième porte, le gardien l'a dépouillée,
il a enlevé les bijoux qui ornent son sein.

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 il a enlevé la ceinture qui entoure sa taille.
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 il a enlevé les anneaux de ses pieds, les anneaux de ses mains.
 A la septième porte, le gardien l'a dépouillée,
 il a enlevé le dernier voile qui couvre son corps.

Istar, fille de Sin est entrée au pays immuable,
 elle a pris reçu les Eaux de la Vie.
 Elle a présenté les Eaux sublimes,
 et ainsi, devant tous, elle a délivré
 le FILS DE LA VIE, son jeune amant.

—*Épopée d'Izdubar (6e Chant).*

The last five lines are not in the original Babylonian poem. They are an invention of the French translator, and wholly contradictory to the ending in the original. Furthermore, this story of Istar, or Istar's descent to the "Land of No-Return," has nothing to do with the epic poem of Izdubar, or Gilgamesh.

William Foster Apthorp translated the verses on the title-page as follows:—

Toward the immutable land Istar, daughter of Sin,* bent her steps, toward the abode of the dead, toward the seven-gated abode where HE entered, toward the abode whence there is no return.

At the first gate, the warder stripped her; he took the high tiara from her head.

At the second gate, the warder stripped her; he took the pendants from her ears.

At the third gate, the warder stripped her; he took off the precious stones that adorn her neck.

At the fourth gate, the warder stripped her; he took off the jewels that adorn her breast.

At the fifth gate, the warder stripped her; he took off the girdle that encompasses her waist.

At the sixth gate, the warder stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the warder stripped her; he took off the last veil that covers her body.

Istar daughter of Sin, went into the immutable land, she took and received the Waters of Life. She gave the sublime Waters, and thus, in the presence of all, delivered the SON OF LIFE, her young lover.

"Le pays immuable" in the original is "the Land of No-Return." Ishtar is the daughter of the Moon-god. The curious reader who wishes to see a closer translation into French should consult Istar" (fifth volume of "La Décadence Latine [Éthiopée]"), the singular romance by the still more extraordinary Joséphin Péladan, who called himself Sar Péladan. The story is told on page 422-428.

The Izdubar, or Gilgamesh, epic recounts the deeds, exploits, and sufferings of Gilgamesh, the most heroic figure in Babylonian

*Sin is probably another name for Anu.—W. F. A.

mythology. Mr. Robert F. Harper says of Gilgamesh: "His name, like that of Odysseus in Greek literature and Siegfried in Germanic mythology, has formed a centre around which ancient stories and legends of decidedly different nature and distinct origin clustered in course of time." The epic is no doubt a poem of composite character. Some have considered Gilgamesh, or Izdubar, the prototype of the Scriptural Nimrod. His exploits are as follows: Du'uzu, the husband of Istar, was governor of the city of Erech; after his death the city was invaded by the Elamites. Izdubar comes from Marad, his native place, and, with the aid of the demigod Ea-bani, kills Khumbaba, the last of the Elamite usurpers, and delivers the city. Istar offers him her heart and hand, but is rudely rejected, Izdubar reminding her that her former loves have invariably been fatal to her lovers. She, incensed at his refusal, calls upon her father Anu for revenge. Anu sends a monstrous bull to ravage Erech; but the monster is killed by Izdubar, helped by Ea-bani. Then Istar prevails upon her mother Anatu to kill Ea-bani, and smite Izdubar with leprosy. Izdubar repairs to his ancestor Hasisadra, who dwells in the realms of the blest, and is cured by him of his disease. He then returns to Erech, and the gods hear his lamentations for the lost Ea-bani, whom they permit to return to earth from the nether world.

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"Istar's Descent into Hades" is a wholly different poem. It begins abruptly with Istar's journey to the land of No-Return, to the house out of which he who enters never comes back. She addresses the porter at the gate, and threatens to break down the gate and shatter the door and restore the dead to life if he does not allow her to enter. He consults Queen Allatu, and she tells him to open the door for Istar, and do unto her according to the ancient custom. Then he strips her at each gate of some ornament, as in the verses above, and she asks him each time why he strips her. He answers invariably: "Enter, my lady, for such is the custom of Allatu." When she is at last before Allatu, the Queen curses her with frightful curses. There Istar remains, and the outside world is smitten with a fearful curse: there is no new life. Then Ea the king, moved by petitions of the sufferers, creates a man, Uddushunamir, and tells him to journey to Allatu, and ask her for a water-skin, that he may drink water therefrom. Allatu waxes exceeding wrath. She bids Uddushunamir be gone lest she curse him. She commands that Istar be sprinkled with the water of life and sent from her presence. Istar, besprinkled, passes again through the gates, and at each one receives the garment or ornament of which she had been stripped. Then follow the thirteen lines apparently used as a moral by the narrator of the tale. As Mr. Harper says: "The interpretation of this story depends upon the meaning of the last few lines, which are somewhat obscure. The situation as given by Dr. Alfred Jeremias is perhaps the most probable: A brother goes to a magician to inquire for the spirit of a dead sister. The real issue involved is, 'Will the dead return?' The magician then relates to him the story of Istar, the only one who has ever returned from the nether world."

The original of this strange poem is supposed to have been in the library of Sardanapalus.

See "Die Höllenfahrt der Istar," by Dr. Eberhard Schrader (Giessen, 1874); "Die Höllenfahrt der Istar," by Dr. Alfred Jeremias (Leipsic, 1886); "Assyrischbabylonsche Mythen und Epen," by P. Jensen; Jastrow's "Religion of Babylonia and Assyria" (chapter xxv.); "Assyrian and Babylonian Literature," with a translation of "Istar's Descent," by Clifton D. Gray (New York, 1901).



The variations begin très lent, F minor, 4-4, with a sombre motive (first horn). The violas and clarinets, accompanied by wood-wind instruments in syncopated rhythm, answer with a second motive, and there is a modulation to F major. The variations, as Mr. Apthorp says, have one wholly original peculiarity: "The theme is not given out simply at the beginning, neither is it heard in its entirety until the last variation, in which it is sung by various groups of instruments in unison and octaves, and worked up later in full harmony. Each one of the variations represents one of the seven stages of Istar's being disrobed at the gates of the 'immutable land,' until in the last she stands forth in the full splendor of nudity. The composition is so free as to resent technical analysis; but by following the poem, and noting the garment or ornament

taken off, the listener can appreciate the composer's poetic or picturesque suggestiveness in his music."

M. Lambinet, a professor at a Bordeaux public school, chose in 1905 the text "Pro Musica" for his prize-day speech. He told the boys that the first thing the study of music would teach them would be logic. In symphonic development logic plays as great a part as sentiment. The theme is a species of axiom, full of musical truth, whence proceed deductions. The musician deals with sounds as the geometrician with lines and the dialectician with arguments." The master went on to remark: "A great modern composer, M. Vincent d'Indy, has reversed the customary process in his symphonic poem 'Istar.' He by degrees unfolds from initial complexity the simple idea which was wrapped up therein, and appears only at the close, like Isis unveiled, like a scientific law discovered



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and formulated." The speaker found this happy definition for such a musical work,—“an inductive symphony.”

• • •

“Istar” was performed as a theater-work at the Châtelet, Paris, in May, 1911, at the second of Mme. Natacha Trouhanowa’s Concerts de Musique de Danse. Robert Quinault was the other dancer in “Istar.” The other dances were: Glazounov-Liádov, “Musical Snuff-Box”; Rubinstein, Lesghinka from “The Demon,” Dargomij-sky’s “Kotzatchov”; waltzes by Schubert; Four Pieces by Fauré; Rimsky-Korsakov, “Caprice on Spanish Themes.” Pierre Monteux conducted. According to the critics, the production of “Istar” was not successful. One wrote: “Half of the action passed in greenish darkness, and the rest was unintelligible.”

There was another performance in Paris at the Châtelet in April, 1912, when the programme also included Florent Schmitt’s “Tragédi de Salomé,” “La Péri” by Dukas, and Ravel’s “Adélaïde, ou Le Langage des Fleurs” (made out of his “Valse Nobles et Sentimentales”). The conductors were the four composers. This production of “Istar” was said to be more satisfactory than the one in 1911.

Nevertheless, when in 1919 *Le Film* asked French composers about music for the cinematograph, and d’Indy replied: “The cinema, in my opinion, having nothing to do with art, and as its effects debase the public, I can have no opinion concerning the music to be associated with the spectacle,” he was taken to task by Émile Vuillermoz in an article “La Musique et la Cinégraphie,” published in *Le Menestrel* of January 16, 1920: “I have seen with my own eyes, one day at the Châtelet, M. Vincent d’Indy conducting a performance of his ‘Istar’ while on the stage was displayed a ‘plastic translation’ of these orchestral variations. In a vault of colored pasteboard, figurants with a gallows-like appearance, representing funereal genii, were seen stripping Mlle. Natacha Trouhanowa of different pieces of her clothing in the order that the orchestral theme was denuded. They wore wigs and unacceptable beards; and the ‘SON OF LIFE’ was comical in an unforeseen way. The composer, however, apparently did not suffer from their prosaic treatment. And who is he that today would deny the ability of the screen to translate plastically a beautiful dream? Entrust the score of ‘Istar’ to a cinégraphiste such as Marcel l’Herbier, Abel Gance, or Louis Nalpas, and you will see if their aerial and imponderable realization will not put to shame the logy scenic translation with which you were satisfied!”

Great care was exercised in the production of “Istar,” with d’Indy’s “Chant de la Cloche,” at the Monnaie, Brussels, in October, 1913. The gestures and rhythmic movements were regulated by Ambrosiny. The scenery was by Descluze. The two chief pantomimic dancers were Mlle. Cerny and Mlle. Legrand. George Lauweryns conducted. Paul Gilson wrote an interesting article about “Istar,” and this production for *Le Soir*. The article was reprinted in *Le Guide Musical* of November 2, 1913.

RAPSODIE ESPAGNOLE JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home at Montfort-l'Amaury and Paris)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The Rhapsody was enthusiastically received; the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the *malagueña* had been repeated: "Play it once more for those downstairs who have not understood it." At the end of the Rhapsody the same person shouted to the occupants of subscribers' seats: "If it had been something by Wagner you would have found it very beautiful."

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Mr. Longy conducted.

The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909. The first performance by the Boston Symphony Orchestra was on November 21, 1914. Ravel conducted it when he was guest conductor of the Boston Symphony Orchestra on January 13, 14, 1928.

The Rhapsody is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, two harps, and the usual strings.

It is really a suite in four movements: *Prélude à la Nuit*, *Malagueña*, *Habánera*, *Feria*.

I. *Prélude à la Nuit*. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. *Malagueña*. Assez vif, A minor, 3-4. The *Malagueña*, with the *Rodeña*, is classed with the *Fandango*: "A Spanish dance in 3-8 time, of moderate movement (*allegretto*), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops". The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and and eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "*las Malagueñas*,"

as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco, a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

In Ravel's *Malagueña* there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. *Habanera*. *Assez lent et d'un rythme las*, 2-4. Ravel wrote in 1895 a *Habanera* for two pianofortes, four hands. This was utilized in the composition of the *Habanera* in the *Rhapsody*. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmized by the tambourine, while the strings are busied with the syncopated figure. The theme is worked out till nearly the end, which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

IV. *Feria* ("The Fair"). *Assez animé*, C major, 6-8. The movement is in three parts: The first is based on two musical ideas—the first two measures for flute; the second by muted trumpets rhythmized by a tambourine: later, oboes and English horn, rhythmized by xylophone; then full orchestra *ff*. The second opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

PRELUDE AND LOVE-DEATH FROM "TRISTAN AND ISOLDE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "*Tristan und Isolde*" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

Wagner himself frequently conducted the *Prelude and Love-Death*, arranged by him for orchestra alone, in the concerts given

by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Obergre a little later; to English writers in the thirteenth century.—Ed.



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the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love.. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pinning and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave. as the legend tells us?"

OVERTURE TO TANNHÄUSER RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlön; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Frl. Thiele.

The overture was written in Dresden, probably in March-April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of

a fearsomely* voluptuous dance are seen. These are the "Venusberg's" seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him; the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indelible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of her. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still sighs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and sighing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dis severed elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.

. .

The first performance of the opera in the United States was at the Stadt Theatre, New York, on April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mme. Siedenburger; Venus, Mme. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser; "the lady singers have but little to do in the opera, and did that little respectably."

The overture was played in Boston for the first time on October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann, conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union on December 27, 1854. The first performance of the Pilgrims' Chorus was at a Philharmonic Concert on January 3, 1857, a concert given "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet player to the King of Hanover."

The first performance of the opera in Boston was at the Boston

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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A Programme of Sociable Songs

I.

- a. Caleno Custureme (*Old Melody, probably Irish*) Arranged by S. Taylor Harris
- b. The Keeper (*Warwickshire Folk Song*) Arranged by Cecil Sharp
- c. Haul away, Joe (*Bunt Shanty*) Arranged by Sir Richard Terry
- d. Hey Ho to the Greenwood (*Canon*) William Byrd (1590)
- e. Lilliburlero (*Anti-Jacobite Song of 1688*) Arranged by Reginald Paul
- f. The Boatman (*Old Highland Melody*) Arranged by S. Taylor Harris
- g. A-Roving (*Capstan Shanty*) Arranged by Cecil Sharp

JOHN GOSS and the LONDON SINGERS

II.

- Frühlingslaube Franz Schubert
- An die Laute Franz Schubert
- Litanei Franz Schubert

Mr. Goss

III.

- a. The Three Ravens (*Ballad*) Arranged by Kennedy Scott
- b. Willy, prithee go to bed (*Hunting Song*) from Ravenscroft's Songs (1609)
- c. Billy Boy (*Tyneside Shanty*) Arranged by Sir Richard Terry
- d. The Foggy Dew (*Irish Folk Song*) Arranged by Dr. Archibald T. Davison
- e. New Oysters (*Old Street Cry*) from Ravenscroft's "Pammelia" (1611)
- f. O Good Ale, Thou Art My Darling Arranged by Gavin Gordon
- g. Ten Thousand Miles Away (*Sea Song*) Arranged by Dr. Healy Willan

Mr. Goss and the LONDON SINGERS

IV.

THREE FOLK SONGS:

- Auprès de ma blonde (*French*) Arranged by Hubert J. Foss
- Du' vai! (*Italian*) Arranged by Blair Fairchild
- El majó discreto' (*Spanish*) Arranged by E. Granados

Mr. Goss

V.

- a. A robyn gentil robyn (*Part Song*) William Cornyshe (1512)
- b. The Mallard (*Cumulative Song*) Arranged by Hubert J. Foss
- c. Round of Three Country Dances from Ravenscroft's "Pammelia"
- d. Shenandoah (*Capstan Shanty*) Arranged by Sir Richard Terry
- e. Can't You Dance the Polka? (*American Shanty*) Arranged by E. J. Moeran
- f. Nous irons à Valparaiso (*French Shanty*) Arranged by Charles Bordes
- g. Lampabbo Lampa (*Italian Shanty*) Arranged by A. Favara

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Dr. SERGE KOUSSEVITZKY, Conductor

Thursday Evening, March 10, 1932

AT EIGHT

Theatre, January 20, 1871: Elisabeth, Mme. Lichtmay; Venus, Mme. Raemer; Tannhäuser, Carl Bernard; Wolfram, Vierling; Hermann, Franosch.

* *

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

* *

In Munich, when the overture was first played, Wagner's programme, thought shocking, was not made known. The following notice appeared on the bill: "Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph."

* *

The Tannhäuser of Tichatschek at the first performance at Dresden was thirty-eight years old; the Venus of Mme. Schroeder-Devrient was in her forty-first year. She said to Wagner that she didn't know what to make of the part, unless she were to appear in fleshings from top to toe; "and that you could scarcely expect of a woman like me." The miseries of her private life had made this rôle a peculiarly trying one for her. As Wagner said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task." On account of the inexperience of young Johanna Wagner, the first Elisabeth, Wagner was compelled to omit a portion of the prayer.

Wagner was disgusted with the first performances at Dresden. (See his letters to Theodor Uhlig.)

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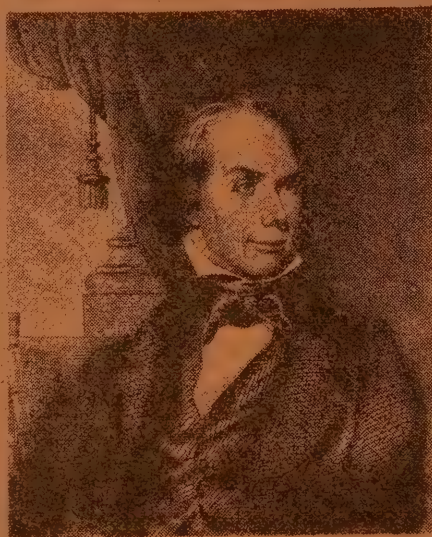
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Programme of the

SEVENTH CONCERT

SEASON 1931-1932

THURSDAY EVENING, MARCH 10, at 8 o'clock

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Bladet, G.
Amerena, P.

OBOES.

Gillet, F.
Devergie, J.
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Mimart, P.
Arcieri, E.
Allegra, E.

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Lannoye, M.
Blot, G.

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Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

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- I. Sinfonia (Ouverture: Allegro moderato).
 - II. a. Serenata: Larghetto.
b. Scherzino.
c. Allegro.
d. Andantino.
 - III. a. Tarantella.
b. Toccata.
 - IV. Gavotte with Two Variations.
 - V. Duetto a. Vivo.
b. Minuetto.
c. Finale.
-
-

Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

SEVENTH CONCERT

THURSDAY EVENING, MARCH 10

AT 8.00

PROGRAMME

Bach, C. P. E. Concerto in D major for Orchestra
(Arranged by Maximilian Steinberg)

- I. Allegro moderato.
- II. Andante lento molto.
- III. Allegro.

Stravinsky Suite No. 1 from the Ballet, "Pulcinella"
for Small Orchestra (after Pergolesi)

- I. Sinfonia (Ouverture): Allegro moderato.
- II. Serenata: Larghetto.
- III. a. Scherzino.
- b. Allegro.
- c. Andantino.
- d. Allegro.
- IV. Finale (vivo).

Debussy Two Nocturnes

- a. Nuages.
- b. Fêtes.

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(First time at these concerts)

Strauss "Till Eulenspiegel's Merry Pranks, after the
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There will be an intermission of ten minutes after Stravinsky's "Pulcinella"

CONCERTO, D MAJOR, FOR ORCHESTRA: ARRANGED BY MAXIMILIAN
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(Bach, born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788)
(Steinberg, born at Vilna, on June 22, 1888)

Dr. Koussevitzky heard this concerto played by violin, quinton, viol d'amour, viola de gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged it for these instruments: flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed in Boston at concerts of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 24, 1924, December 10, 1926, March 15, 1929.

*
* *

The third son of Johann Sebastian Bach was Carl Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy. The young man afterwards studied law at the Universities of Leipsic and Frankfort-on-the-Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the "*galant*" school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753-62), the first methodical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren*, with which clavecin compositions of the last half of the eighteenth century were loaded.

SUITE No. 1, FOR A SMALL ORCHESTRA, FROM "PULCINELLA," A BALLET
WITH SONG (AFTER PERGOLESI) . . . IVOR FEDOROVITCH STRAVINSKY

(Stravinsky, born at Oranienbaum, near Leningrad, on June 17, 1882; living
in Paris. Giovanni Battista Pergolesi, born at Jesi, Italy, January 1, 1710;
died at Pazzuoli, near Naples, March 16, 1736)

The first performance of this Suite in the United States was by
the Boston Symphony Orchestra, Pierre Monteux conductor, in
Boston on December 22, 1922. The programme also comprised Spon-
tini's overture to "La Vestale" (first time at these concerts);
Smetana's symphonic poem "The Moldau"; Dohnányi's violin con-
certo (Albert Spalding, violinist; first time in Boston), and Prelude
and Love-Death from "Tristan and Isolde."

"Pulcinella," ballet with song in one act, music by Stravinsky
(after Pergolesi); was performed for the first time at the Opéra,
Paris, on May 15, 1920, under the direction of Serge de Diaghileff.
The choreography was arranged by Léonide Massine; the scenery
and costume designed by Pablo Picasso were put in effect by
Wladimir and Violette Polunine. Pulcinella, Massine; Pimpinella,
Thamar Karsavina; Prudenza, Lubov Tchernicheva; Rosetta, Vera
Nemtchinova; Fourbo, Sigmund Novak; Caviello, Stanislaw
Idzikovsky; Florindo, Nikolas Zverev, Il Dottore, Enrico Cechetti;
Tartageia, Stanislaw Kostetsky; Quatre petits pulcinellas, MM.
Bourman, Okimovsky, Micholaitchik, Loukine. Singers: Mme. Zoia
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The subject of "Pulcinella" is taken from a manuscript found at Naples in 1700, containing a great number of comedies which put on the stage the traditional personage of the Neapolitan folk-theatre. The episode chosen for the libretto of this ballet is entitled: "Four Similar Pulchinellas."

All the young girls of the country are in love with Pulcinella; the young fellows, pricked with jealousy, try to kill him. At the moment when they think they have accomplished their purpose, they borrow Pulcinella's costume to present themselves to their sweethearts. But the malicious Pulcinella has had his intimate friend take his place, and this substitute pretends to die from the hands of the assassins. Pulcinella himself takes the dress of a sorcerer and brings his double to life. At the moment when the young swains think they are relieved of him and go to visit their loved ones, the true Pulcinella appears and arranges all the marriages. He weds Pimpinella, blessed by his double, Fourbo, who in his turn appears as the mage.

* * *

When this ballet was performed at Covent Garden, June 10, 1920, the *Times* published this review: "We are not very sure as to what the story actually is, and do feel pretty sure that it does not much matter. 'Pulcinella' does with a number of movements from Pergolesi's operas very much what 'The Good-Humored Ladies' does with Domenico Scarlatti's sonatas. The ballet, in fact, is primarily a means of showing us what vitality and charm there is in music which most of us had forgotten. But Stravinsky puts on the magician's cloak to resuscitate Pergolesi, just as Pulcinella on the stage puts on the magician's cloak (we did not quite make out why) to resuscitate other Pulcinellas. Stravinsky's work on the music is very cleverly carried out. A good deal of it is simply re-scoring, and in this single instruments, from the trumpet to the double-bass, are used to get the utmost effect from the simplest means, which is the very essence of good technique. But sometimes Stravinsky cannot hold himself in any longer, and, kicking Pergolesi out of his light, defeats the primary purpose by interpolating a moment or two of sheer Stravinsky. The result then becomes a little confusing, like the story. Being left in some doubt both about the story and the music, we have to look for complete satisfaction to the dancing. With M. Massine as the Pulcinella and Mme. Karsavina as the Pimpinella, whom he ultimately decides to love, with Mme. Tchernicheva and Mme. Vera Nemtchinova as the ladies whose affections he steals, and MM. Woizikovsky and Idzikovsky as the two gallants, who try to kill him for the theft, we are given so brilliant a display that one almost forgets about the three singers who join with the orchestra in Pergolesi songs and trios, and justify the title of ballet-opera." Ernest Ansermet conducted.

When the ballet was revived at London in July, 1921, with Woizikovsky as Pulcinella, and with Mmes. Lopokova, Tchernicheva, Nemtchinova, and MM. Novak, Idzikovsky, dancers, and the singers Zoia Roskovska and MM. Ritch and Keedanov, the *Daily Telegraph* said (July 6):—

"Until it is about half-way through 'Pulcinella,' the old Italian story to which Stravinsky has fitted an arrangement of Pergolesi music, is as delightful a ballet-opera as one could wish to see. It has in their quintessence those happy qualities which have put the Russian Ballet in a place by itself—invention, imagination, grace, and humor. The dances are of the daintiest; the comically serious imitation of the old-fashioned conventions is as entertaining as can be; the music is a particularly clever experiment in the difficult art of bringing an old composer up to date without overdoing it. So far as the rest of the ballet is concerned, one has no quarrel with the music, but dramatically it falls to pieces. It infringes two of the chief dramatic canons, for in the first place it becomes confusing, and it is extremely difficult to know which of the gentlemen in the large black noses is which and why he is doing what he does. In the second place, it loses its grip upon the audience, and may have been compared to a farce with two very good acts and one greatly inferior one to end up with. It is one of the very fine ballets in the Russians' repertory which really need cutting and revising. That it was enthusiastically received on its revival was due to the brilliant dancing . . . and to the fine singing."

The score calls for these instruments: two flutes (second flute interchangeable with piccolo), two oboes, two bassoons, two horns, trumpet, trombone, and solo quintet of strings, and the usual strings.

*
* *

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There is a dispute over the origin of the Neapolitan Pulcinella: whether he is descended from Maccus, the grotesque fool of Atellan farce, or from Pulcinella dalle Carceri, a queer patriot of the thirteenth century. This is certain, that in more modern times he made his appearance in the sixteenth century, "in the white shirt and breeches of a countryman of Acerra, his black mask, long nose, hump, dagger, and truncheon being later additions. Time, alas! has given him a foolish wife and made him a mere puppet, though little more than a century ago, in Cerlone's clever hand he mirrored a people and an age." He has also been described as a tall fellow, obstreperous, alert, sensual, with a long hooked nose, a black half-mask, a gray and pyramidal cap, white shirt without ruffles, white trousers creased and girdled with a cord from which a little bell was sometimes suspended. He with Sacramuccia was Neapolitan as Cassandrino was Roman, Girolamo of Naples, Gianduja of Turin. For a description of these popular heroes in Italian "Improvised Comedy" and marionette shows, see Magnin's "Histoire des Marionnettes en Europe" (Paris, 1852); the article "Pulcinella" in Pougin's "Dictionnaire du Théâtre" (Paris, 1885); Celler's "Les Types populaires au Théâtre" (Paris, 1870), and Chapter III in Chatfield-Taylor's "Goldoni" (New York, 1913).

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The Nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Mr. Fiedler conducted, and the Choral Club of the New England Conservatory of music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston

Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country. Nos. 1 and 2 were performed on October 7, 1921, November 7, 1924, May 1, 1925, October 8, 1926, October 5, 1928.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and.



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above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

"'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.*

"'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins *Modéré*, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. *Animé et très rythmé*, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. *Modérément animé*, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality "for 'Nuages' for distant clouds that are apparently conducted by an invisible shepherd."

in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

"PRAIRIE," A POEM FOR ORCHESTRA LEO SOWERBY
(Born at Grand Rapids, Mich.; living in Chicago)

"Prairie" was composed in February, 1929, and scored during the following two months. The first performance was by the National High School Orchestra of the N. H. S. O. Camp at Interlochen, Mich., August 11, 1929, when the composer conducted it. The Detroit Symphony Orchestra, Howard Hanson guest conductor, gave performances on February 5, 6, 1931. The programme was "All-American": Mason's overture, "Chanticleer"; Hanson's second symphony, and second movement from first symphony; Elwell's Suite for ballet from "The Happy Hypocrites." The Chicago Symphony Orchestra, Frederick Stock conductor, gave performances on March 20, 21, 1931. The programme also comprised: Bach-Stock, Passacaglia and Fugue, C minor; Hindemith, Overture to "Neues vom Tage"; Haydn, Piano Concerto, D major (José Iturbi); Krenek, Little Symphony; Liszt, Piano Concerto, No. 1 (Mr. Iturbi).

The poem is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, side



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drum, bass drum, cymbals, triangle, bells, tam-tam, celesta, and the usual strings.*

The score, based on a poem of the same name, by Carl Sandburg, bears the following quotation from the poem:

"Have you seen a red sunset drip over one of my cornfields, the shore of night stars, the wave lines of dawn up a wheat valley?"

"Have you heard my threshing crews yelling in the chaff of a strawpile and the running wheat of the wagon boards, my corn huskers, my harvest hands hauling crops, singing dreams of women, worlds, horizons?"

The Chicago Programme Book published this description, given probably by the composer:

"The symphonic poem 'Prairie' is constructed in such a way that sections seeking to interpret the moods of the poet's 'red sunset,' 'shore of night stars,' 'wave lines of dawn,' 'threshing crews yelling in the chaff of a strawpile,' follow one another in succession without break or special line of demarcation. At the end the composer has sought to recall the mood of the beginning which suggests the hush and perhaps monotony of the vast stretches of farm land whose beauty midwesterners too seldom appreciate, and which Mr. Sandburg has idealized in so American a way in his poem. The composer prefers to make no detailed analysis of the purely musical contents of the score, as he feels this scarcely right or necessary in the case of a symphonic 'poem.' Though he desires to make clear that he has not wished to write 'programme music,' he asks only of the listener that he imagine himself alone in an Illinois cornfield, far enough away from railways, motor cars, telephones, and radios to feel himself at peace and at one with the beauty that is about him. If the situation has something of the 'homely' about it, so much the better for the situation."

* * *

Mr. Sowerby moved to Chicago when he was fourteen years old. He took piano lessons there of Calvin Lambert and Percy Grainger and studied composition with Arthur Olaf Anderson. He was "master of music" at the American Conservatory, Chicago. In 1917 he enlisted in the United States Army; sergeant, bandmaster; he served in the United States, England, and France with regimental band 332d Field Artillery; was honorably discharged in 1919. Having been awarded the American *prix de Rome*—the first American composer to receive it—he was at Rome in the years 1921–24. In the last-named year he returned to this country. He was a piano soloist at the Norfolk (Conn.) Festival of 1917; he has played with various American and European orchestras, taught theory and composition in the American Conservatory of Music at Chicago, and been organist and choirmaster of St. James Cathedral (Episcopal) in that city.

His chief compositions are as follows:

"Set of Four," 1917 (Chicago Orchestra, 1918); Overture, "Comes Autumn Time" (New York Symphony Society, 1918); Three British Folk-Tune Settings (Minneapolis Symphony Orchestra, 1919); Serenade for string quartet (Berkshire Quartet, 1918); Quintet for wood-wind instruments (New York Chamber Music Society, 1920); Trio for flute, viola, piano (Berkshire Festival, 1919); Suite for violin and piano (Berkshire Festival, 1921); Sonata for violoncello and piano (Berkshire Festival, 1924); Ballad for two pianos and orchestra (Rome, 1923); String quartet (Rome, 1924); Piano con-

* Score published by O. C. Birchard & Company, Boston, for the Eastman School of Music of the University of Rochester, Rochester, N.Y.

certo (first played by the composer in 1920); Symphony No. 1 (Chicago, 1922); Cantata, "Vision of Sir Launfal" (1926); "Synconata" and "Monotony" for Paul Whiteman's Orchestra (Chicago, 1925-26).

"Monotony" took some forty minutes to play, several thousand dollars to prepare, what with extra rehearsals, special costumes which the players wore, and the construction of the enormous metronome which gave the title to the composition. This metronome was the ostensible conductor of the orchestra. Its beat never varied. Although there were numerous changes in the rhythm, they were all subdivisions of the single one tick-tocked by the great swinging arm, while Whiteman, concealed, did the actual conducting. There were four movements, and it was programme music, since each movement had an argument, one having to do with domestic affairs, including an argument between a married couple; another depicting the droning discourse of a determined but dull preacher, and a third (*à la Wagner*) ridiculing the vain chattering of music critics." ("Synconata" was shorter.) "Mr. Sowerby was one of the first to introduce the elements of jazz into the larger forms and made some quite interesting and fairly successful experiments in that line in his piano concerto, which preceded his two years' study in Rome."*

Add to the list: Mediæval Poem for organ and orchestra (1926); Symphony No. 2, B minor (1927-28); Symphony for organ and orchestra, G major (1930). There is also mention of an orchestral Suite, "From the Northland"; a Suite "Florida"; piano pieces, as "The Irish Washerwoman."

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUSH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzniche concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22,

*From "So This is Jazz," pp. 156, 157, by Henry O. Osgood (Boston, 1926).

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1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has

*There was a performance at Chicago on November 15, 1895.

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been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

• •

"TILL EULENSPIEGEL

"This piece is like an hour of new music at the madhouse,—clarinets described distracted trajectories, trumpets are always muted, horns foresee a latent sneeze and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture. You burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-basses blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found seated on the knees of an *ouvreuse*, all this would not surprise you. But in spite of this the piece is full of genius in certain ways, especially in the prodigious surety of the instrumentation, and the mad spirit that sweeps one along from beginning to end."

—CLAUDE DEBUSSY.

*
* * *

Strauss's "Till Eulenspiegel" served as music to a ballet arranged by Waslav Nijinsky. The ballet was performed at the Boston Opera House on November 6, 1916, when Mr. Nijinsky mimed Till. The scenery was by Robert E. Jones. Anselm Goetzl conducted. The first performance in the United States was at the Manhattan Opera House, New York, October 23, 1916, by the Diaghilev Ballet Russe. as in Boston.

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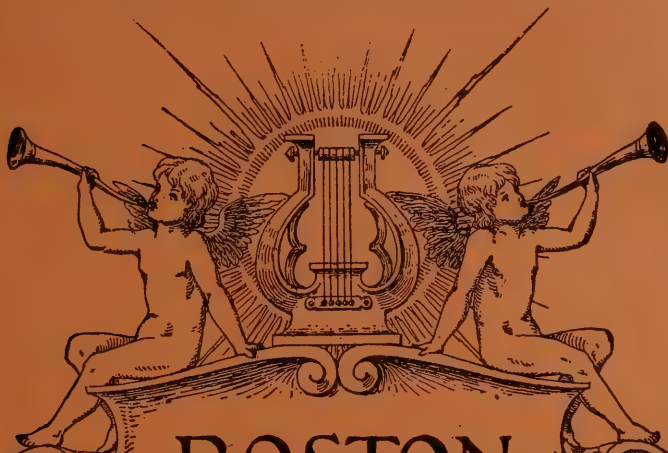
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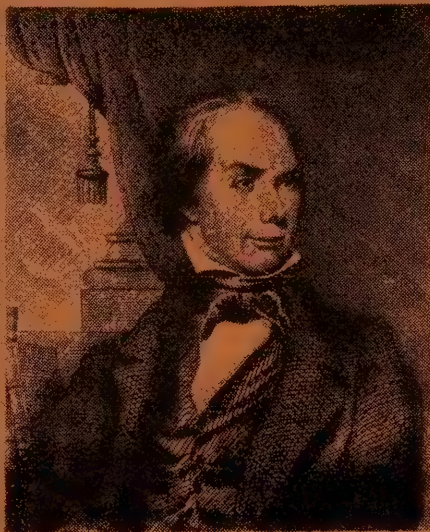
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Programme of the EIGHTH CONCERT

SEASON 1931-1932

THURSDAY EVENING, APRIL 28, at 8 o'clock

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Amerena, P.

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Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

EIGHTH CONCERT

THURSDAY EVENING, APRIL 28

AT 8.00

PROGRAMME

- Haydn Symphony No. 6 in G major, "Surprise" (B. & H. No. 6)
- I. Adagio cantabile e vivace assai.
 - II. Andante.
 - III. Menuetto.
 - IV. Allegro di molto.

- Hill Concertino for Piano and Orchestra, Op. 36

-
- Tchaikovsky Symphony No. 5 in E minor, Op. 64
- I. Andante; allegro con anima.
 - II. Andante cantabile, con alcuna licenza.
 - III. Valse (Allegro moderato).
 - IV. Finale: Andante maestoso; Allegro vivace.

SOLOIST

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There will be an intermission of ten minutes before the symphony

SYMPHONY, G MAJOR "THE SURPRISE" (B. & H. No. 6) JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drumstroke. '*Ancora! ancora!*' was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

. . .

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord. Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

CONCERTINO FOR PIANO AND ORCHESTRA, OP. 36

EDWARD BURLINGAME HILL.

(Born at Cambridge, Mass., September 9, 1872; now living there)

We are indebted to the composer for the following note:

"The concertino was composed during July and August, 1931. Although in one movement, there are the usual three sections of a concerto. After a few measures of orchestral introduction, the piano announces the principal theme, whose development is shared between the solo instrument and orchestra. A transition leads not to a 'second theme' but to a brief slow movement. This is connected by a cadenza with the finale, a virtual rondo. The principal theme of the first section returns by way of coda. There is a family resemblance between the themes of the different sections, but there can scarcely be said to be a 'cyclical method' as applied by Franck and his pupils.

"The following instruments are used: three flutes (the third interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, and the usual strings, in addition to the solo piano. The score is dedicated to Jesús María Sanromá."

SYMPHONY No. 5, IN E MINOR, OP. 64 . PETER ILICH TCHAIKOVSKY

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolov-

*See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaleff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

skoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—“free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimesties of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: ‘I should like to be buried there.’”

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

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On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888-89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier

work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was stay-



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ing a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. Arthur Nikisch conducted. The programme also comprised Reinecke's overture "King Manfred"

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

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(first time in Boston) and Saint-Saëns piano concerto, No. 4, C minor (Carl Stasny, pianist). The symphony has also been played in Boston at these concerts on January 1, 1898; December 10, 1898; December 22, 1900; October 18, 1902; April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck); April 10, 1909; December 3, 1910; March 20, 1925; April 15, 1927; February 22, 1929; April 26, 1929 (on the "Request" programme).

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With



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tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

..

The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

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List of Works Performed at these Concerts during the Season of 1931-1932

BACH, C. P. E.	Concerto in D major for Orchestra (Arranged by Maximilian Steinberg)	VII. March 10
BACH, J. S.	Two Choral Preludes (Orchestrated by Arnold Schönberg) I. "Schmücke Dich, O Liebe Seele." II. "Komm, Gott, Schöpfer Heiliger Geist." Suite No. 2 in B minor, for Flute and Strings Flute Solo: GEORGES LAURENT	I. October 15 V. February 11
BEETHOVEN	Overture to Collin's Tragedy, "Coriolanus," Op. 62 Concerto No. 3 in C minor, for Pianoforte and Orchestra, Op. 37 Soloist: ELEANOR PACKARD Symphony No. 4 in B-flat major, Op. 60	II. November 5 II. November 5 III. December 10
BRAHMS	Symphony No. 4 in E minor, Op. 98	I. October 15
DEBUSSY	Two Nocturnes	VII. March 10
FRANCK	"Les Eolides," Symphonic Poem	I. October 15
*GRIFFES	Poem for Flute and Orchestra Soloist: GEORGES LAURENT	IV. January 14
*HANDEL	Concerto Grosso for String Orchestra in F major, Op. 6, No. 9	IV. January 14
HAYDN	Symphony No. 6 in G major, "Surprise" (B. & H. No. 6)	VIII. April 28
HILL	Concertino for Piano and Orchestra, Op. 36 Soloist: JESÚS MARIA SANROMÁ	VIII. April 28
HOLST	Ballet from the Opera, "The Perfect Fool" (Conducted by the Composer)	V. February 11
D'INDY	Symphonic Variations, "Istar," Op. 42	VI. February 25
PROKOFIEFF	"Classical" Symphony, Op. 25	VI. February 25
RAVEL	"Daphnis et Chloë," Ballet: Orchestral Excerpts (Second Suite) Rhapsodie Espagnole	I. October 15 VI. February 25
RIMSKY-KORSAKOV	Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35	III. December 10
*SIBELIUS	Symphony No. 2 in D major, Op. 43	IV. January 14
SOWERBY	"Prairie," Poem for Orchestra (First time at these concerts)	VII. March 10
STRAUSS	"Ein Heldenleben," Tone Poem, Op. 40 "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,"—in Rondo form, Op. 28	II. November 5 VII. March 10
STRAVINSKY	Suite from the Ballet, "Pulcinella" for Small Orchestra (after Pergolesi)	VII. March 10
TCHAIKOVSKY	Symphony No. 6 in B minor, "Pathetic," Op. 74 Symphony No. 5 in E minor, Op. 64	V. February 11 VIII. April 28
WAGNER	"Daybreak" and "Siegfried's Rhine Journey" from "Götterdämmerung" Prelude and Liebestod from "Tristan und Isolde" Overture to "Tannhäuser"	IV. January 14 VI. February 25 VI. February 25

*CHALMERS CLIFTON was guest conductor of the concert on January 14



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- "POMP AND CIRCUMSTANCE" Elgar
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 VARIATIONS on the Austrian National Anthem, from the
 String Quartet, Op. 76, No. 3 Haydn
 "DIE MEISTERSINGER VON NÜRNBERG," Excerpts Wagner
 Entrance of the Meistersinger—"Am stillen Herd"—Dance of the
 Apprentices—Entrance of the Guilds—Prize Song—
 Greeting to Hans Sachs—Finale
-
- "VIRGINIA," A Southern Rhapsody Haydn Wood
 "FAÇADE" Walton
 Polka Valse Swiss Jodelling Song Tango Pasodoble
 Tarentella Sevillana
 OUVERTURE SOLENNELLE, "1812" Tchaikovsky
-
- "BAND WAGON," Selection Schwartz
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second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

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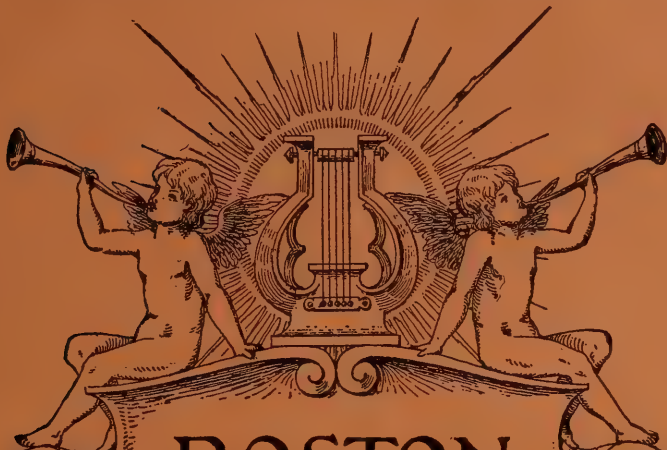
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TUESDAY EVENING, NOVEMBER 17, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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VIOLAS.

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	Avierino, N.		Deane, C.	
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Bladet, G.
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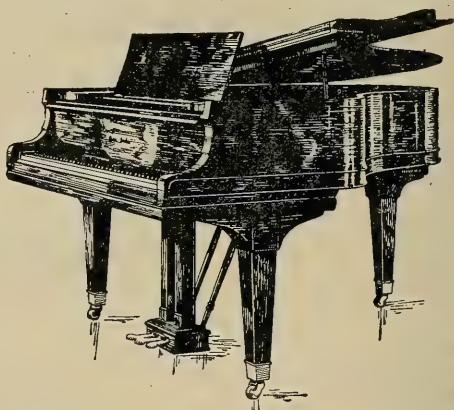
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TUESDAY EVENING, NOVEMBER 17

AT 8.15

PROGRAMME

Corelli Suite

Sarabande—Gigue—Badinérie

Brahms Symphony No. 4 in E minor, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

Rachmaninoff Five Picture Studies (Arranged for Orchestra
by Ottorino Respighi)

1. The Sea and the Gulls.
2. The Fair.
3. Funeral March.
4. Red Riding Hood and the Wolf.
5. March.

(First performance in Providence)

Ravel . . . "Daphnis et Chloé," Ballet: Orchestral Excerpts (Second Suite)
Lever du Jour—Pantomime—Danse Générale

There will be an intermission of ten minutes after the symphony.

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SUITE: (SARABANDE-GIGUE-BADINERIE) . . . ARCANGELO CORELLI

(Born at Fusignano, near Imola, Italy, on February 17,* 1653; died at Rome on January 8, 1713)

This Suite was arranged by Ettore Pinelli† by taking movements from Corelli's Op. 5—"XII Suonate a violino e violone o cembalo" published in folio at Rome in 1700. There were half a dozen editions of this work before 1799. It was arranged in an edition published at London and Amsterdam as a set of trios for two flutes and a bass. Francesco Geminiani arranged the sonatas as "Concerti grossi" and published them in London (*s. d.*). Single sonatas in Op. 5 have been edited by Delphin Alard; by Ferdinand David (Folies d'Espagne, the last movement in Op. 5)‡

*This date is given by Riemann. Paul David, in Grove's Dictionary, gives February 12 or 13. "The dates of Corelli's, birth and death depend on the translation of Corelli's epitaph as copied by Dr. Burney in his "History," says David.

†Pinelli, born in 1843 at Rome, died there in 1915. A violinist and conductor, he was zealous in the cultivation of concert and chamber music in Rome and other Italian cities. "To this end he successfully devoted his long and strenuous activities as violinist, conductor, and teacher." He studied the violin with Ramacciotti at Rome; with Joachim at Hanover. In 1866 he founded at Rome the Society for Chamber Music. With Sgambati in 1869 he organized at the R. Accademia di Santa Cecilia at Rome a school of violin and pianoforte playing, the beginning of the R. Liceo Mus. di Santa Cecilia. In 1867 he founded the Società Orchestrale Romana, which he conducted for many years, bringing out important works of "the classical symphonic art," almost unknown till then in Italy.

‡An oblong edition 4to, with an engraved frontispiece, signed Ant. Meloni del P. P. Bouche, sculp, two full-page engravings and 68 full-page engraved plates of music, sold by John Walsh, London, about 1699, was unknown to Fétis. It was not in 1907 in the British Museum, which has editions published at Rome, Venice, and Amsterdam circa 1700.

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Corelli, famous violinist and composer, was a pupil of Giovanni Benvenuti at Bologna. (The story that the four years younger Giovanni Battista Bassani was his teacher is now discredited.) Little is known about Corelli until he went to Rome in 1671, became a member of the Capranica Theatre Orchestra, and studied composition with Matteo Simonelli. It appears that Corelli lived in Germany in 1679-81; was in the service of the Elector of Bavaria at Munich; was in the company of Jean-Baptiste Farinelli, the concertmaster at Hanover of the orchestra maintained by the Elector George, who became George I. of England.* He was also at Heidelberg. In 1682 he made Rome his abiding place. There his violin playing and the publication of his twelve sonatas for two violins, violoncello, and basso continuo brought him great renown. The Cardinals Benedetto Pamphili and Pietro Ottoboni befriended him. The latter lodged him in his palace, and there Corelli conducted concerts on Mondays. He bequeathed to Ottoboni a valuable collection of paintings and about \$300,000. The Cardinal accepted the pictures, but gave the money to Corelli's relatives. The story that, going to Paris in 1672, he excited Lulli's jealousy, who by in-

*George I. sent Farinelli as Resident Minister to Venice. He died in 1720, having been born at Grenoble in 1655.

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trigues and annoyances drove him away, is probably without foundation.

In his latter years he was a prey to melancholy. Modest, amiable, he was simple in his life; almost shabbily dressed; always going on foot instead of taking a carriage. Many stories are told of his great fame as a violinist; of his adventure with the King of Naples and Alessandro Scarlatti; of his playing to Handel. At Naples he was technically unfortunate. Returning chagrined to Rome, he found that the public favored an oboe virtuoso; that a violinist named Valentini, an inferior player, was applauded. Hence the melancholy of Corelli's later years. But it is not easy to separate, in the early biographical sketches of Corelli and his contemporaries facts from idle gossip.

As violinist he laid the foundation for technical development and writing for the solo instrument; as a composer he founded the manner of orchestral writing on which the future development rested. He was not a brilliant virtuoso, a *Hexenmeister*, but his style was distinguished by breadth, emotion, and nobility. Sir Hubert Parry said of Corelli, the composer:

"Corelli, was almost the first composer who showed a consistent instinct for style, and this marks one of the most important attainments in the development of instrumental music. For in the earlier part of the century, as has already been pointed out, composers had hardly any idea of adapting their thoughts to the idiosyncrasies of their instruments, and for the most part wrote mere voice parts for them; but Corelli at last attained to the point of writing music to which only the instruments for which he wrote could adequately give effect."

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The Suite played today was brought to this country by Bernardino Molinari as guest conductor of the St. Louis Symphony Orchestra and played at his first concert in the United States on December 29, 1927.

I. Sarabande.

II. Gigue.

III. Badinerie. "Badinerie, as 'Badinage'; foolery, foppery, toying, tumbling, juggling, any kind of apish gambolling." Randle Cotgrave's "French and English Dictionary," second edition, London, 1673. Bach gave this title to the last movement of his "Ouverture," No. 2, B minor, for flute and strings; as he gave the title "Réjouissance" to the last movement of his Suite in D major, No. 4.

SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

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The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.



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Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you, do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were pres-

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."



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ent the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time to conduct the first performance.* The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

* "It seems almost like a jest of fate that it should have been through Brahms that Bülow left Meiningen and was thus mortified by the very man whom he had served more unselfishly than anyone else. Brahms, of course, had not expected the evil consequences of his action, which was one of mere negligence that took no heed of another's susceptibilities. Yet, was it quite so inadvertent; . . . Bülow had obtained the composer's definite sanction in order to demonstrate—as his letters to his wife show—how much clearer, livelier, and more impressive the work would sound under his baton than under the clumsier direction of its creator. . . . Bülow regarded Brahms's conduct as an affront such as Brahms undoubtedly never intended. He felt that his authority had been called in question and asked the Duke of Meiningen by telegraph to be at once relieved of his duties. His resignation was so vehemently worded that it was immediately accepted." "Johannes Brahms," by Richard Specht, translated by Eric Blom (pages 252-253; London, Toronto, New York, 1930).

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This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. Hans Richter conducted. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thought that the whole symphony pictures the tragedy of human life. He saw in the Andante a waste and ruined field, as the Campagna near Rome; he noted the appearance of a passage from Brahms's song "Auf dem Kirchhofe"; with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo was the Carnival at Milan. While Speidel saw in the

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772); and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninov's



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Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Piú allegro for the close."†

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Corcertsaal."—Ed.

†"In this gigantic passacaglia (or ciacona), which proceeds in variations of eight bars, no *cesura* is to be felt anywhere; it is a simple, huge arch. . . . A seemingly insignificant germ endlessly yields new shoots and blossoms. This germ is simply the E minor scale rising up to the fifth with an interpolated A# and returning to the tonic by way of the dominant in the lower octave, thus: E, E#, G, A, A#, B, B, E, in dotted minims. Brahms borrowed it from Bach's Cantata No. 150, where it forms the bass of the Ciacona, which he played to Hans von Bülow at the house of Siegfried Ochs, accusing him of having no notion of these masterpieces. Bülow had no more than cool admiration to spare for this choral movement, the cunning structure of which Brahms demonstrated to him with enthusiastic eloquence."—RICHARD SPECHT.

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We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739-91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?



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of these pieces has a descriptive title. Respighi must have invented
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JOSEPH MAURICE RAVEL.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-
l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that
it would be performed by the Russian Ballet at Paris in 1911.
Jacques Durand, the publisher, says that Ravel was asked by
Diaghilev in 1911 to write this ballet.* Others give the year 1910.
Durand also says Diaghilev was not at first satisfied with the ballet
and hesitated to produce it, but Durand finally persuaded him;
that Diaghilev's first unfavorable impression was due to his know-
ing the music only by the arrangement for piano. At the rehearsals
there were violent scenes between Fokine and Diaghilev, which led
to the rupture which became "official" after that season of the
Ballet Russe. It was not performed until 1912—June 8, according
to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the
official programme of the Ballet Russe. The performances were at
the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe.
Messrs. Bolm and Cechetti also took leading parts. The conductor
was Mr. Monteux.

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

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The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

• •

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a

* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

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prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

• • •

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it will end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'éte! maladie inconnue, que tu nous fait mal!"—P. H.

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confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

..

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

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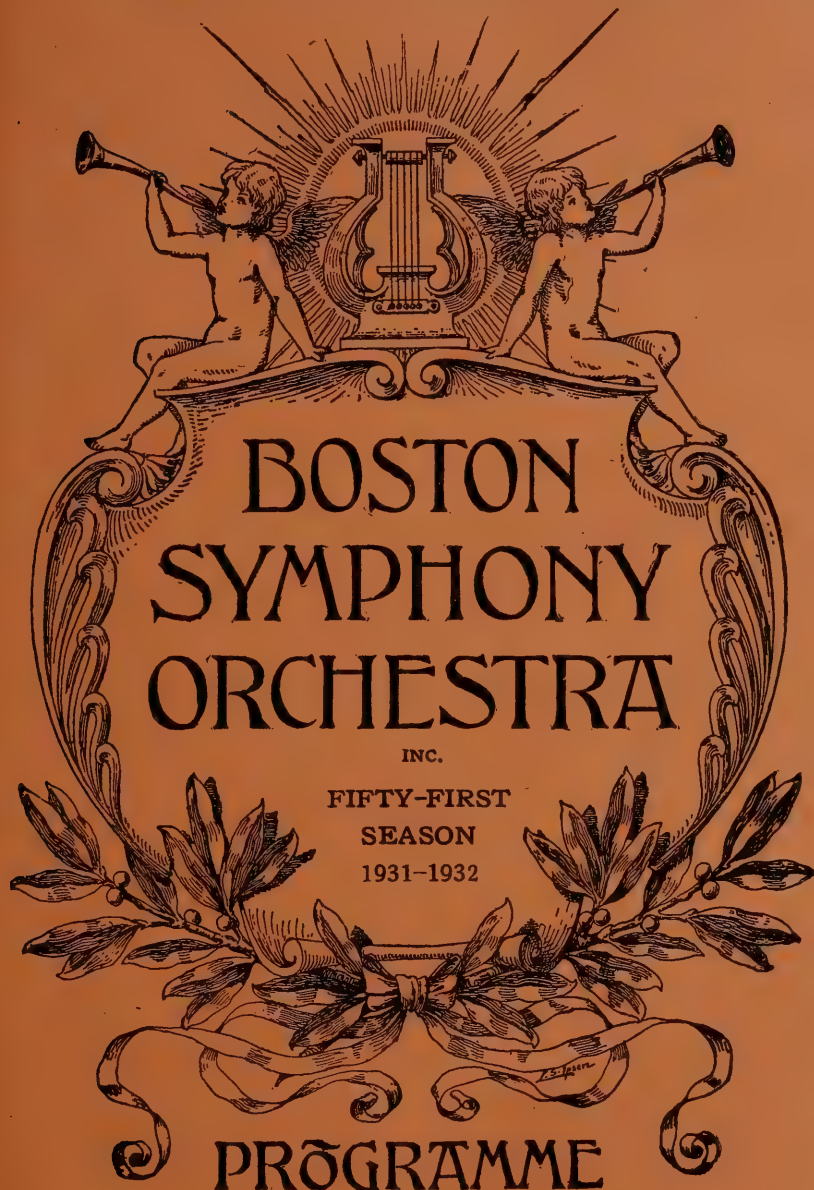
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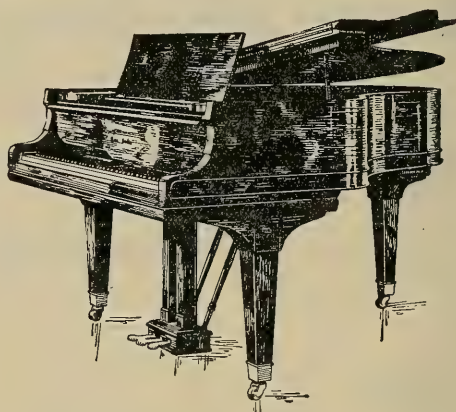
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Beethoven Symphony No. 4 in B-flat major, Op. 60

- I. Adagio; Allegro vivace.
- II. Adagio.
- III. Allegro vivace. Trio. Un poco meno allegro.
- IV. Finale: Allegro, ma non troppo.

Rimsky-Korsakov Symphonic Suite, "Scheherazade" (after "The
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- IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock
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SYMPHONY IN B-FLAT MAJOR, No. 4, OP. 60, LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. The symphony was probably planned and composed in the summer of 1806. The autograph score bears the inscription "Sinfonia 4^{ta} 1806, L. v. Bthvn." "Having been played in March, 1807, at one of the two subscription concerts at Lobkowitz's," Thayer is justified in adding solemnly that "it must have been finished at that time." Beethoven referred to it in his letter to Breitkopf and Härtel from Grätz on September 3, 1806. On November 18 he wrote to them: "For the present, I offer you three quartets and a pianoforte concerto—I cannot yet send you the promised *symphony*, for a gentleman of quality† has taken it from me, on the

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

†This "Gentleman of quality" was either Count Fries or Count Moritz von Oppersdorff, to whom the Fourth Symphony was dedicated. Thayer thinks it was the latter.

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understanding that after six months I am at liberty to publish it. . . . It might be possible for me to be able to have the *symphony* printed sooner than I expected; in that case you could soon have it. . . . Be assured that I prefer your firm to all others, and shall continue to do so." But the compositions mentioned in this letter were published by the Vienna *Industrie Kontor*, not by Breitköpf and Härtel.

After the performance of the "Eroica," Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th, Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik. He visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some, therefore,

*See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890); Prod'homme's "Symphonies de Beethoven" (Paris, 1906), and particularly O. G. Sonneck's remarkable study, "The Riddle of the Immortal Beloved: a Supplement to Thayer's Life of Beethoven" (large octavo, 67 pp. New York, 1927).

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account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." We do not see the force of this reasoning.*

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4^{ta} 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorff, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music; he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which Beethoven said that he had been obliged to sell the symphony which he had composed for him, and also another—these were probably the Fifth and the Sixth—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorff at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he re-

* "In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony—the most perfect in form of them all—and the noble Violin Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making 'a woeful ballad to his mistress' eyebrow?"—Thayer-Krehbiel, "Life of Beethoven."

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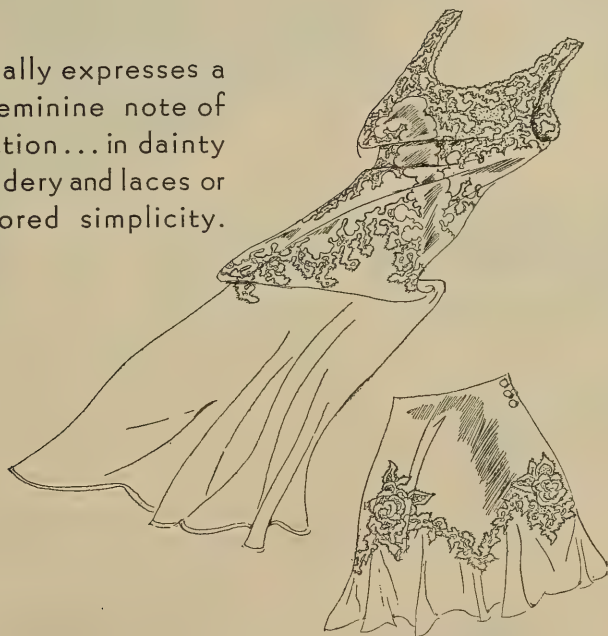
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ceived it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus under der Moden* published this review early in April of that year:—

“Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy ‘Coriolanus,’ a pianoforte concerto, and some arias from ‘Fidelio.’ Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven’s Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds.”

Was this “Prince L.” Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

• • •

The first performance of the symphony in Boston—was it at a concert of the Boston Musical Fund Society on December 8, 1849? This was the second of two “grand concerts for the establishment of a charity fund.” G. J. Webb was the conductor. The orchestra was thus composed: ten first violins, eight second violins, four tenors, four violoncellos, five double-basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide, kettledrums, side drum. The concert was in the Melodeon.

The programme was as follows: Beethoven, Symphony No. 4, B-flat

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major; J. L. Hatton, "To the Skylark," composed for and sung by Fanny Frazer (with orchestra; her first appearance in Boston); W. S. Bennett, Overture, "Najaden"; Mendelssohn, Pianoforte Concerto, G minor (J. L. Hatton, pianist); Mozart, "Crüdel' perchè" from "Nozze di Figaro" (Miss Frazer and Mr. Hatton); Keller, Adagio and Polacca for flute (Edward Lehmann); descriptive German song, "Der Eilbote", (sung by Hatton, "descriptive of the feelings aroused by the contents of the different epistles delivered by the 'Eilbote' or messenger"); Donizetti, Overture to "La Fille du Régiment."

* *

The separate orchestral parts of the Fourth Symphony were published in March, 1809,* by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4e Grande Simphonie en si bémol majeur (B dur) composée et dédiée à Mons le Comte d'Oppersdorff par Louis van Beethoven, Op. 60, Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

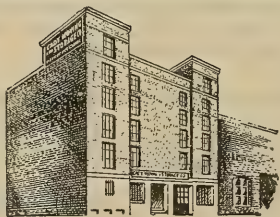
An arrangement for pianoforte by Fr. Stein was published early in 1809.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

* * *

The Count Oppersdorff thought he had been shabbily treated by Beethoven. In the summer or fall of 1806, at the time of Beethoven's visit, the Count commissioned the composer to write a symphony for him. Beethoven had begun work on the Fifth Symphony—he wrote in 1808 that the finale is with "3 trombones and flautino—not with 3 kettledrums, but will make more noise than 6 kettledrums and, indeed, better noise." He laid this Fifth Symphony aside and wrote, during the remainder of his stay at Grätz, the

* Thayer says 1808; but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.



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Fourth Symphony, dedicated to the Count. On February 3, 1807 he received for it five hundred florins. "He did not send the Count the score, as was the custom, for exclusive use during a fixed period, but turned it over to Lobkowitz for performance, being in urgent need of money; a year later he substituted the Fifth for the Fourth and accepted from Count Oppersdorff 150 florins in March and 200 in June for it without delivering it, this sum being, it may be presumed, a bonus for the larger work, the Count having asked for something employing an unusual apparatus (hence the 'three kettledrums'). This symphony was also withheld in the end, for reasons which are not known, and Oppersdorff had to content himself with the mere dedication of the Symphony in B-flat originally designed for him."*

*"The Life of Ludwig van Beethoven," by Alexander Wheelock Thayer, edited, revised, and amended by Henry Edward Krehbiel, Vol. II, p. 123 (New York, 1921).



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The name of Count Oppersdorff does not appear again in the life history of Beethoven.

. . .

Ferdinand Ries, writing from London in June, 1817, to Beethoven, refers to the "beautiful symphony in A-sharp (*sic*)" as played on the 8th "with extraordinary applause." Ries added: "It frightens one to think of symphony writers when one sees and hears such a work."

The first performance in Paris was by the Conservatory Orchestra, February 21, 1830. The Philharmonic Society of New York performed the symphony for the first time on November 24, 1849. The programme also comprised Spohr's overture to "Jessonda"; C. Nicholson, Solo for flute, with orchestra (J. A. Kyle); Mendelssohn, Concerto for Violin (Joseph Burke); Rossini, Overture to "William Tell." Theodore Eisfeld conducted the orchestra of fifty-nine players. In Spain, the symphony was played with the other eight at Madrid in 1878; at Rome, on March 30, 1878; at Leningrad, Damcke heard a performance on March 13, 1853.

"SCHÉHÉRAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS AND A NIGHT," OP. 35. NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Leningrad)

"Schéhérazade," with an "Easter Overture," was composed in the summer of 1888 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced at Leningrad in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Emil Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two

*This date is given in the catalogue of Belaiev, the late Russian publisher. One or two music lexicons give May 22.

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The following programme is printed in Russian and French on a flyleaf of the score:—

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze‡ Warrior. Conclusion."

Rimsky-Korsakov has this to say about "Scheherazade" in "My Musical Life," translated into English by J. A. Joffe:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the

*Shahryār (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sāsān in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrāzād (Persian), "City-freer," was in the older version Scheherazade. Both names are thought to be derived from Shirzād, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryār and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts, and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

‡This statue was of brass or yellow copper. P.H.

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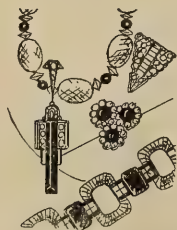
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ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leit-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my 'Skazka' ('Fairy-tale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I.—'Prelude';



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No. II.—‘Ballade’; No. III.—‘Adagio’;* No. IV.—‘Finale’; but on the advice of Lyadow and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: ‘The Sea and Sindbad’s Ship’; the ‘Kalandar’s Narrative,’ etc.

“In composing ‘Scheherazade’ I meant these hints to direct but slightly the hearer’s fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music*, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of ‘Scheherazade’? Because this name and the subtitle (‘After “The Thousand and One Nights”’) connote in everybody’s mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband.”

• •

The programme is deliberately vague. To which one of Sindbad’s voyages is reference made? The story of which Kalandar for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? “The young Prince and the young Princess,”—but there are so many in the “Thousand Nights and a Night.” “The ship goes to pieces on a rock surmounted by a brass warrior.” Here is a distinct reference to the third Kalandar’s tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by “a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans.” The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley’s rhapsody might be the true preface:—

“They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The

*This movement is marked *Andantino quasi allegretto* in the score.

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air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin; sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. THE SEA AND SINDBAD'S* SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, proclaimed frequently and in many transformations, has been called

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition, 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an



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PROVIDENCE JOURNAL

Félix Fox, admired and superb pianist, contributed his part of the program with his usual skill and interpretative insight. We have always proclaimed him as one of the greatest artists in this country and last night the facility and sincerity of his piano playing only intensified our estimation and regard. Beautiful music exquisitely played. He is in the high prime of his artistic powers and his performance is beyond praise.

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BOSTON HERALD

For beauty of tone, sensitive treatment of detail, unifying breadth of style, and living perfection of ensemble, it could not easily have been surpassed, whether in spirit or in execution. All five players shared alike in responsibility for this result, but since his part is individually the richest and most prominent it may be permitted to mention particularly Mr. Fox's excellent playing.

S. S.

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by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo. A modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that has been called the SHIP, at first for solo flute, then oboe, lastly, clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases. A solo violoncello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major. The SEA motive is sounded by full orchestra. The development is easily followed. There is an avoidance of contrapuntal use of thematic material. The style of the composer in this Suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco più animato*. The chief motive of the first

immense variety and extracts from Al-Idri si, Al-Kazwini, and Ibn al-Wardî. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aeronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all of the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab has extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of the children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book 'Remarks on the 'Arabian Nights' Entertainment,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Baghdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot, the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from a similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likeliest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

This movement is in simple *romanza* form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto*, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo più mosso*, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGHDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Baghdad in the days of the mighty Caliph, when the capital had towered to the zenith of

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grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the wildest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay.*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Baghdad. Allegro molte e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards.

*For a less enthusiastic description of Baghdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city in recent years a singular eruption that breaks out on all foreign sojourners.

†The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII.2) were perhaps figurative,—“the iron-stealers of Otaheite allegorized in the Bay of Bengal.” Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), “an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces.” Sir Thomas Browne comments on this passage (“Vulgar Errors,” Book II., chapter ii.): “But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore.” Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: “I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them.” See also Rabelais (Book V., chapter xxxvii.); Puttock's “Peter Wilkins”; the “Novus Orbis” of Aloysius Cadamustus, who traveled to India in 1504; and Hole's book already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedren province on the Norwegian coast. “There can be no question as to the existence of the ‘mountain,’ though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded.”

The sailors wept and prayed; but the grave ship,
 Deep laden with spiceries and pearls, went mad—
 Wrenched the long tiller out of the steersman's hand,
 And, turning broadside on,
 As the most iron would, was haled and sucked
 Nearer, and nearer yet;
 And, all awash, with horrible lurching leaps
 Rushed at that Portent, casting a shadow now
 That swallowed sea and sky; and then
 Anchors and nails and bolts
 Flew screaming out of her, and with clang on clang,
 A noise of fifty stithies, caught at the sides
 Of the Magnetic Mountain; and she lay,
 A broken bundle of firewood, strown piecemeal
 About the waters; and her crewe
 Passed shrieking, one by one; and I was left
 To drown.

W. E. Henley's Poem, "Arabian Nights" Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all of which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved."

The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppe e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development of the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lives with Shahryár "in all pleasure and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

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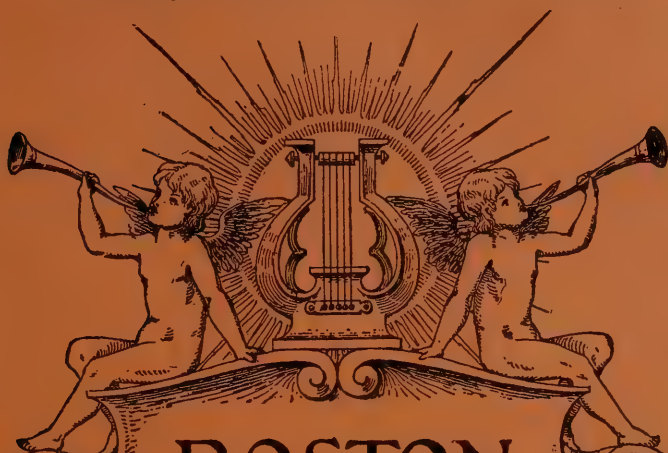
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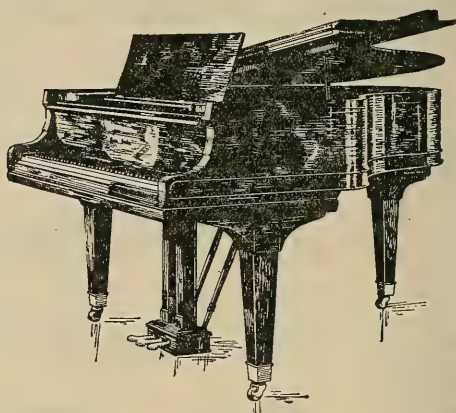
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Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.
			Moleux, G. Kelley, A.
FLUTES.			
Laurent, G.	OBOES.	CLARINETS.	BASSOONS.
Bladet, G.	Gillet, F.	Polatschek, V.	Laus, A.
Amerena, P.	Devergie, J.	Mimart, P.	Allard, R.
	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
(E-flat Clarinet)			
PICCOLO.	ENGLISH HORN.	BASS CLARINET.	CONTRA-BASSOON.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.
HORNS.			
Boettcher, G.	HORNS.	TRUMPETS.	TROMBONES.
Pogrebniak, S.	Valkenier, W.	Mager, G.	Raichman, J.
Van Den Berg, C.	Schindler, G.	Lafosse, M.	Hansotte, L.
Lorbeer, H.	Lannoye, M.	Grundey, T.	Kenfield, L.
	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	
TUBAS.			
Sidow, P.	HARPS.	TIMPANI.	PERCUSSION.
Adam, E.	Zighera, B.	Ritter, A.	Sternburg, S.
	Caughy, E.	Polster, M.	White, L.
ORGAN.			
Snow, A.		CELESTA.	LIBRARIAN.
		Fiedler, A.	Rogers, L. J.

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PROGRAMME

- Haydn Symphony in E-flat major (B. & H. No. 3)
 I. Adagio; Allegro con spirito.
 II. Andante.
 III. Menuetto; Trio.
 IV. Allegro con spirito.
- Holst St. Paul's Suite, for String Orchestra
-
- Holst Somerset Rhapsody
- Holst Ballet from the Opera, "The Perfect Fool"
 I. Invocation.
 II. Dance of the Spirits of Earth.
 III. Dance of the Spirits of Water.
 IV. Dance of the Spirits of Fire.
- Holst Prelude and Scherzo, "Hammersmith"
 (First performance in America)
- Bach Fugue à la Gigue (Arranged for Orchestra by Holst)

There will be an intermission of ten minutes after "St. Paul's Suite."

For the music on these programmes, visit the Music Department at the Providence
Public Library

GUSTAV THEODORE HOLST

The name of this composer, who was born at Cheltenham, England, on September 21, 1874, and whose home is at London, was, before 1918, Gustavus Theodore von Holst. He is of Swedish extraction on his father's side; of English on his mother's. Sweden was master of the Baltic when the Holst family lived there. Branches of the family settled in Riga and Dantzic when the latter city was Polish. The Holst family went from Sweden to Russia early in the eighteenth century; the great-grandfather of the composer arrived in England about 1808. Although Gustav has no Teutonic blood, his offer to serve in the educational scheme of the Young Men's Christian Association in the World War brought with the acceptance the hint that in consequence of the feeling in England against the Germans, his aid would be of more value if his patronymic were Anglicized. He therefore took legal steps to omit the "von."*

Adolf Holst, the father of Gustav, made Cheltenham his abiding place. He there became known as an organist and a pianist. He wished Gustav to be a painter, but Gustav was bound to be a musician. He played the organ and was a choir-director at Wyck

*Yet his compositions in the Boston Public Library are indexed under "Von Holst." This is not the only instance of queer cataloguing. If "Von Holst," why not "Van Beethoven"?

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Rissington, Gloucestershire. In 1893 he entered the Royal College of Music, London, where he studied composition with Villiers Stanwood, the piano with Herbert Francis Sharpe, the trombone with Case, the organ with Hoyte, and theory with Rockstro. In 1895 he obtained a scholarship in composition. Neuritis obliged him to abandon the organ and the piano. He substituted for them courses in choir-training and the trombone.

Having left the College in 1898, he played the trombone in the orchestra of the Carl Rosa English Opera Company; later in the Scottish Orchestra. In 1903 he became music-master at Edward Alleyn School, Dulwich (1903-19); Passmore Edwards Institute (1904-7); St. Paul's Girls' School from 1905, Morley College from 1907, Reading College (1919-23), and he has taught composition at the Royal College of Music from 1919. In 1924 he was elected Fellow of the Royal College of Music. He made several journeys to the Orient and served with the Salonika Expeditionary Force. In 1923 he visited the United States.

His first appearance in public was as the conductor of his Suite de Ballet, performed at a Patrons' Fund* concert at the Royal College of Music on May 20, 1904.

*The Patron's Fund was established in 1903, by S. Ernest Palmer, who gave the Royal College of Music £27,000 for the encouragement of composition by the younger British musicians. The fund was chiefly used in giving orchestral and other concerts, at which the works of British composers were presented, and at which the younger performers and singers were given an opportunity.

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May 31, 1809)

This symphony, No. 10 of the twelve symphonies written by Haydn for Salomon's concerts in London, was composed at Vienna in 1793. between the first and the second of Haydn's visits to England. It was performed at London in 1794 or 1795. The first performance in Boston was by the Harvard Musical Association on February 1, 1872, Carl Zerrahn conductor. The only performance at concerts of the Boston Symphony Orchestra was on January 30, 1886, Wilhelm Gericke conductor.

I. A slow introduction leads to the main movement, Vivace assai, 4-4. The first lively little theme is given to the first violins, accompanied by the other strings. This theme is repeated by the full orchestra. The second theme is for first violins and clarinet.

II. Adagio, G major, 3-4. The movement is developed mainly from two themes: one, cantabile, for first violins; the other for first violins, oboe, and bassoon.

III. Allegretto, E-flat major, 3-4. A minuet in the traditional form.

IV. Vivace, E-flat major, 2-4, in rondo form.

ST. PAUL'S SUITE FOR STRING ORCHESTRA . GUSTAV THEODORE HOLST

This Suite was composed in 1913. In 1905 Holst became music master of St. Paul's Girls' School. In 1909 he wrote incidental music

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(Op. 27*a*) to "A Vision of Dame Christian," a masque performed at this school.

The Suite was written for the school orchestra. It is described as "mostly English in character, with a touch of Orientalism in the Intermezzo." In the last movement the tunes "Dargason" and "Green Sleeves" are used in combination. When the Suite was performed at a Symphony Concert in Queen's Hall, London, October 28, 1922, the composer conducted.

SOMERSET RHAPSODY FOR ORCHESTRA Op. 21*b*.

GUSTAV THEODORE HOLST

In 1907, Holst wrote "Songs of the West" for orchestra, Op. 21*a*, and this rhapsody. He made use in both of West Country folk songs.

BALLET MUSIC FROM THE OPERA "THE PERFECT FOOL"

GUSTAV THEODORE HOLST

This ballet music was written in 1921. It was performed for the first time at a Philharmonic concert in London on December 1, 1921. Albert Coates conducted. The opera was not produced until 1923. A fugal overture that might be played if desired as a prelude to the opera, performed publicly in London at a Promenade concert on October 19, 1923, was composed in 1922.

The Ballet Suite, according to the *London Times* of December 2, 1921, consists of dances for spirits of earth, water, and fire, "in which



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rhythms of irregular bars change their step constantly and give the feeling of continually jostling movement, made beautiful by scintillating color. Holst is a master of this device; the water spirits, who dance to a delicious time in liquid-sounding fifths, make the necessary point of contrast in the middle. The music appealed straight to the large audience, for here was something which could be frankly enjoyed at a first hearing."

The opera libretto by Holst was produced by the British National Opera Company at Covent Garden, London, on May 14, 1923, Eugene Goossens, conductor: The Fool, Raymond Elles; His Mother, Edna Thornton; The Wizard, Robert Parker; The Princess, Maggie Teyte; The Troubadour, Walter Hyde; The Traveller, Frederic Collier; A Peasant, Sydney Russell.

In an interview he admitted that he "first conceived the idea and wrote the scenario for the opera as far back as August, 1908, but that a technical difficulty in the matter of production, which he did not solve until ten years later, delayed the completion of the work. In 1918 he rewrote the story and scenario, and was at work on the musical setting right up to last year. In this work he was loyally assisted by two of his pupils, to whom he has dedicated the opera—Miss Nora Day and Miss Vally Lasker, the former writing the orchestral score from his dictation, and the latter transcribing the pianoforte arrangement.

"The opera opens with a ballet, but will be preceded at Mr. Holst's request by a fugal overture, which, although not originally composed with the opera, was written last year, and had a special relationship to it."

Mr. W. H. Haddon Squire told the story in a letter to the *Christian Science Monitor*. The letter was dated May 29, 1923:



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"As the curtain goes up a well is shown, over which towers a Stonehenge trilithon or stone arch. On the well is a silver chalice—reminiscent at once, of course, to the parody seeker, of the Grail Cup and Parsifal, whose very name in its Gallic form signifies Companion of the Cup or Vase. Standing by is a maleficent Wizard performing a magic rite. He calls on fire, water, and earth to aid in compounding a love potion which will make him irresistible to the Princess, who is about to choose a husband. After the elements have 'obliged' with a short and effective ballet, there enters a Mother dragging her son the Fool, of whom it has been predicted: 'He wins a bride with a glance of his eye; with a look he kills a foe; he achieves where others fail—with one word.' A true mother, she looks past his somewhat severe moral and intellectual limitations, for as an exponent of the art of slumber he could give the fat boy in 'Pickwick' a start and be asleep first every time.



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"The hitherto preoccupied Wizard now catches sight of the Mother. In his best professional manner he begins a horrific curse: 'Cursed be the man who hears my voice or sees me—.' The Mother, however, covers the Wizard with confusion by pointing out that she is not a man. Failing to perceive the presence of the Fool, who, meanwhile, has gone to sleep, the embarrassed Wizard unbends in conversation. Thaumaturgus' pride outruns discretion and he explains the wonders of the potion which he has just brewed. As conversation flags the Wizard grows drowsy, and the Mother, forcing the potion down the throat of her son, refills the cup with water.

"The Princess now appears and the Wizard hastily drinks what he believes is the potion. Water, he discovers, has its own magic; for instead of a Prince Charming the Princess sees him for what he really is—an elderly and ridiculous wizard. Amid the titters and sneers of her courtiers she pokes fun at him and the unwary necromancer departs, using what is known in less exalted circles as 'language.'

"The Princess is then wooed by two escaped operatic characters. The first, a Troubadour, warbles in the best Donizetti or early Verdi manner, 'She shall be mine,' to a tonic-dominant repeated-chord accompaniment, while the retainers reiterate 'She shall be thine.' But, alas, the Troubadour's voice cracks on a top note, and the Princess, who is a much better singer herself, dismisses him. The second wooer has, in spite of the high rate of exchange, brought over from Bayreuth a choice stock of Wagnerian alliterations, including 'Hail thee, Highborn! Holiest happiness, wholesomest health dwell with Thee daily,' with *leit-motifen* to match.*

"At this point the Fool, awakened by the Wagnerian din, looks at the Princess, who thereupon loses both her head and her heart. The Wizard returns to destroy them with fire, but the sleepy Fool, with his head forcibly held in the right direction by his Mother, kills him with a look. The enraptured Princess asks the Fool if he loves her, and the Fool, after an emphatic 'No,' his first and only word throughout the opera, promptly goes to sleep again. Priests enter to crown the 'Perfect Fool,' and the curtain drops.

*"The Traveller—the Wanderer—Wotan, with a long, thin stick to represent the ash, and clad in what looks like a rainproof overcoat, on his part sings: 'Vaulting Vengeance my bosom burneth. Vildest Villainy Vaunteth,' and so on."—From another London critic.

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"Obviously, with a little ingenuity all sorts of interpretations may be extracted from this story. One critic claims that for the first time in operatic history a composer sings the praises of water. Another surmises that the bewitched Princess is the public and 'The Fool' may represent the Cinema, which is dumb and blind, and perhaps utterly silly."

Another wrote:

"The spirit of burlesque in the story is reproduced in the music. The Traveller and The Troubadour are imported bodily from Wagnerian and Verdian opera, with orchestration complete—a clever piece of satire. The other music is completely original and distinguished by a style that is unmistakably English in its affinity with folk-song, its tunefulness and individuality. It is not all parody. Mr. Holst can charm, as in the ballets, and he can strike a dramatic note with conviction, as in the scene of the fire and the fleeing refugees, and in all can and does provide much that is new."

. . .

Ernest Newman wrote to the *Manchester Guardian* of July 6, 1923:

"The parody of the Italian style, in the person of The Troubadour, is good, but not dazzling. The parody of Wagner, in The Traveller (got up, of course, as our old friend The Wanderer, in the 'Ring'), is, however, in the language of the day, perfectly priceless. This is by far the best imitation of another composer's style that I have ever come across. I would wager that nine Wagner-lovers out of ten, walking into Covent Garden when this scene was in progress, and not knowing what opera was being played, would believe they had struck the middle of 'Siegfried.' The whole bag of tricks is there—the 'Wanderer' modulations, the typical Wagner crescendo, the bass clarinet theme, the Wagner turn, and all the rest of it; and, as with The Wanderer, we feel that The Traveller is just keeping his end up in the maelstrom of tone—but only just. And at no point can we say that any actual phrase of Wagner is being definitely guyed: it is simply that the general cast of Wagner's mind is infallibly seized upon and reproduced in music of Holst's own."

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ENTR'ACTE

MUSICAL CRITICISM

By A. H. FOX-STRANGWAYS

The Observer, March 30, 1930

When "Uncle" Agamemnon (who had been detained by some religious scruples he harbored in consequence of a mishap which had occurred in connection with his daughter, Iphigenia, on the voyage out) had at length returned from Troy, Helen and Menelaus were considering—or, at least, Menelaus was proposing and Helen was disposing—the manner of his reception into the family circle. Into this conclave there penetrated the porter of Aunt Clytemnestra's house, who announced that Agamemnon had entered his home, but had not yet come abroad to take the air. Helen looked him in the eyes, and saw there was more; and under her gaze the messenger admitted that Agamemnon was dead. Questions followed, and it appeared that Ægisthus had been tracked by Agamemnon to the hill altar, where his guilty soul petitioned the gods every morning for another day of life, and that there had been a scuffle and a fight. But still Helen's gaze seared the porter's brain, and tore at last the veil from truth. "Yes," he said, "Clytemnestra killed him—in his bath; and then, coming before the wondering people, explained that she had not thought it right to leave a matter of so great domestic importance to any other hand than her own." And he concluded—for so the story is told in Mr. John Erskine's arresting book, "The Private Life of Helen of Troy"—with the comment, "Clytemnestra has the situation well in hand," a remark whose pungency has taken three millennia to mature.

That deed shook the world. It and its various sequels caused a dozen plays to be written by the greatest tragedians of all time. In comparison with it, the suburban crimes which now tax the wit



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of authority and occupy an idle hour of the witless are amateur bungles. It is with these plays we are now concerned. Why were they written? Why tell again and again what everyone had known from his cradle? Miss Katherine Eggar, writing of Greek music in a musical journal, has suggested that the dramatists were training their compatriots in the art of self-control (or, as they called it, "wisdom") by exhibiting what the lack of it leads to. That is Aristotle speaking, not Æschylus. The poet—or the musician—does not preach; he practices an art; in this case, the theme with variations. Modern opera began in the same way. There was not one, there were two dozen "Orphées." And these were written, not to announce to a Troubadour-stricken world that love will, but for human weakness, triumph over death, but to declare how "I, Monteverde, or I, Gluck, came to feel that truth in my bones: listen!"

That was music criticising drama. Criticising: that is, not as so many use the word to mean, disparaging, but exploring, turning a searchlight upon it. Music can do this. If the dramatic sentiment is genuine, if it rings true, music can drive it home. Shakespeare knew that. But music can also criticise music, and with lapse of time it has come to do so. We take an early instance: Morales, Motet—"Emendemus in Melius." The words of the motet ("Let us try to do better") and of the canto fermo (Genesis iii. 19) do not matter to us now, they are merely something to sing. The thing is that tune. Look at the solemnity of "Memento" the plaintive hurry of "quia pulvis es," the sternness of that minim in "reverteris." Morales wanted to tell us what a great tune that was, and we want that sort of help sometimes. For suppose you had a nephew who was "getting on nicely with his fiddle," and you wanted to hearten him up a little in his practice, would you not try to make the exercise sound a little more like music by playing a simple counter-point to it on your own fiddle? In the same way, Morales sets off

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"Memento" by two voices above and two below, and by the time he has done, we know a good deal more about, and care much more for, the tune. The same feeling prompted Palestrina's Mass, "Lauda Sion," and Taverner's "Western Wynde"; Palestrina takes typical phrases from the whole hymn, and in the Credo and second Agnus strettoes the first line; Taverner uses the folk-song for a passacaglia in his Agnus, and fills in with gay triplets. The same feeling stirred Handel, when he took a harmless little harpsichord tune of G. Muffat's, and, tightening up the melody, rebarring and re-harmonizing, made the march in "Judas Maccabæus": and Bach, when he took the first line of the German choral (out of which Croft made the tune for "O God our help in ages past") to make a tripartite fugue, as Handel twenty years before had made a chorus ("O praise the Lord with one consent") out of it.

Parry, in his "Art of Music" (1893), had printed the "Londonderry Air" and called it "one of the most perfect folk tunes in existence." The musical world very much agreed with him, and, about 1900, Stanford wrote the first Irish Rhapsody to embody it and express their feelings. This was going a step further than the importation into the second Rasoumoffsky (1806) and into the first act of "Boris" (1870) of a famous Russian folksong, because Beethoven used it only as an episode and Moussorgsky only as a flag, whereas it was the be-all and end-all of Stanford's rhapsody. To such importation Dr. Ernest Walker has taken exception. He does not like the procedure in the Rasoumoffsky, and considers Beethoven to be in so far less original that he did not invent his own theme. He finds, however, an excuse for him by suggesting that he improved an "original Dorian" into what we have in the quartet. But would it not be necessary in that case to suppose, since the tune



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in "Boris" is practically identical, that Moussorgsky went to Germany for his national flag? No; it is likely that Beethoven committed the crime of his own "damnable intention."

But it is, perhaps, not a crime at all, only a piece of legitimate criticism. Nine-tenths of literature is criticism, which is simply saying how a certain thing that has happened strikes us. Criticism may be formal or informal, but in either case it may be perfectly original, that is, it may give us a vivid idea of a personality. Bach and Handel both happened to take a stock theme of their period.

But what Bach makes of it as No. 44 of "the 48" is very different from "And with his stripes"; Bach happens to emphasize the "stripes," Handel the "we are healed," and it is notorious, of course, that critics often express views which are diametrically opposed; and why not? They were there to react to a stimulus, not to record a verdict. Neither the fugue nor the chorus is among the highest achievements of their respective composers, and that may be because the subject is too mathematical to be very stimulating; but the treatment in each case is entirely characteristic, and no one would be disposed to deny its originality on the ground that they couldn't write a tune of their own. Criticism of music by music is the only true method; that of music by words lags far behind, because it is not *in pari materia*. Time is sometimes called the true critic; this does not mean that the good and bad cancel out and an average is struck, but that lapse of time is required for Coleridges and Ruskins and Hazlitts and Hadows to be heard at all.

PRELUDE AND SCHERZO, "HAMMERSMITH" . GUSTAV THEODORE HOLST

"Hammersmith" was performed for the first time at a symphony concert of the British Broadcasting Corporation, London, on November 25, 1931. It is said that the composition owes its origin to a request from the B. B. C. that Holst should write something for the Wireless Military Band. He made two versions, one for the military band, the present one for full orchestra. It was also said that the

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music was inspired by his long residence in that part of London, "and by his interest in two of its aspects, the hurrying crowds and the background of the river." A critic wrote in the course of his review (November 26): "Why 'Hammersmith' is the composer's business, and probably he would be little concerned that the hearer should recognize any relevance between the title and the music. It is one of the most brilliant pieces of orchestral writing which Holst has produced. Every clear-cut phrase and intersecting rhythm tells. There is not a superfluous note anywhere. The ruminating prelude and witty scherzo are Mozartean in their clarity of texture, but thoroughly Holstian in their content."

"An etching in music, this, in which the composer expresses his feelings about the district which has been his home for years. With detached affection he contrasts the district crowded with Cockneys and the background of the river. He works out the contrast in terms of a mysterious and impressive Prelude on a ground bass, and a Scherzo full of darting fugal cheerfulness, which fades at the end to leave once more only the murmur of the river."

M. D. Calvoceossi contributed an article to *The Daily Telegraph* (London) of December 5, 1931, entitled "A Word for Pure Music: Gustav Holst's 'Hammersmith'":

"Last week Mr. Constant Lambert, referring to the first performances of Gustav Holst's 'Hammersmith' and Walton's 'Belshazzar's Feast,' wrote in the B. B. C. programme:

"I am glad to see that both the new English works to be played tonight have titles. Definite proper-name and place-name titles at that. For once we will be spared the rigmarole about "pure music," "abstract form," "objective emotion," and so on, the usual half-

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apologetic, half-arrogant fanfare that preludes any first performance of a young composer's work.'

"Mr. Lambert is quite right in objecting to this particular form of preliminary fanfare; and I feel sure that he, and all of us with him, will extend this dislike to preliminary fanfares of all kinds. Let us also cordially agree with him that the catch-words 'abstract form' and 'objective emotion' now current—even assuming that they mean anything different from what musicians and music-lovers have known time out of mind—are being grotesquely misused.

"But, leaving aside the question of 'Belshazzar's Feast' (for the notion of an 'abstract' oratorio without title or subject-matter is, very fortunately, still unborn), let us ask ourselves, with reference not only to Holst's 'Hammersmith' but to all works bearing titles that suggest definite data, whether it can serve any good purpose to object to their being considered as 'pure' music—as music standing on its own independent rights and in need of no adventitious aid.

"For many years a number of us have been striving to counteract the influence of a certain kind of 'appreciationists,' who honestly believe that the way to foster an understanding of music is to speak of music in terms of something else—as if the tendency was not all too common without encouragement. These well-meaning people, never realizing that they are sowing obstacles all along the very road which they are trying to clear, do a lot of harm, often irremediable.

"When it comes to a student asking, in the correspondence column of a musical periodical, whether there exists a book 'giving the programmes of all Beethoven's sonatas,' or another inquirer clamoring for the programme of Grieg's 'Anitra's Dance,' surely it is high time for even the most zealous advocates of the 'fate-knocking-at-the-door' type of comment to feel the need for caution.

"Last summer, the Anglo-American Music Education Conference at Lausanne passed a resolution to the effect that the main object of the study of musical appreciation was to develop 'the ability to hear music in its own terms and not in terms of association with other experiences'—that is to say, in terms of 'pure' music.

"In the current issue of the *Musical Times*, Mr. Forbes Milne points out that this does not imply 'that analogy is inadmissible in teaching, still less that imaginative titles or programmes are to be disregarded. . . . One has to take average common-sense for granted.'

"Mistrust of programme music is a superstition which died hard, and in its time did as much harm as the present craze, in certain quarters, for programmes at all costs, and exactly in the same way—by tending to blind people to the value of the music quite apart

from any question of programme. It would never have arisen had people tackled programme music in an unprejudiced spirit and judged each example of it on its own intrinsic merits. Nor, conversely, would it have become needful to fight off the tendency to seek programmes everywhere which followed upon this initial misunderstanding.

"Take, for instance, Holst's 'Hammersmith,' with its title and the additional information given in the notice, that 'as far as the work owes anything to outside influences, it is the result of living in Hammersmith and wanting to express my feelings for the place in music. There is no programme and no attempt to depict any person or incident. The only two things that I think were in my mind were (1) a district crowded with Cockneys . . . and (2) the background of the river.'

"Both the crowd and the river are perfectly legitimate themes for musical inspiration—themes whose association and idiosyncrasies account for the form of the work and the quality of the music, which are the only things that matter. And surely it would have been impossible to warn listeners more emphatically than Holst has done against attempts to connect the music with the concrete impressions which may have inspired it.

"Granting that a few theorists, and also a few composers, are by their exaggerations giving 'pure' music a bad name, it would be a great pity if the ground so arduously gained toward encouraging the uninitiated to think of music in terms of music—exactly as others are encouraging them to think of paintings in terms of painting and not of subjects or stories—should be imperilled by misinterpreted statements. I feel quite sure that this is the very last thing which Mr. Constant Lambert would wish to happen; and this is my only reason for having taken a sentence from an article of his as a pretext for the above remarks."

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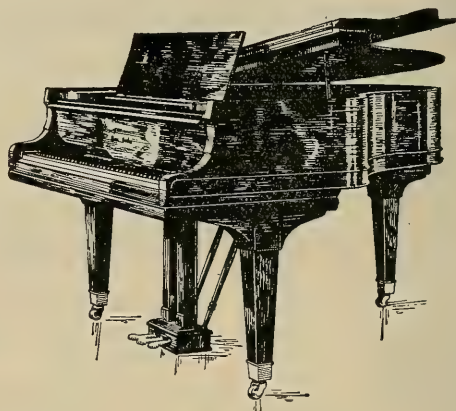
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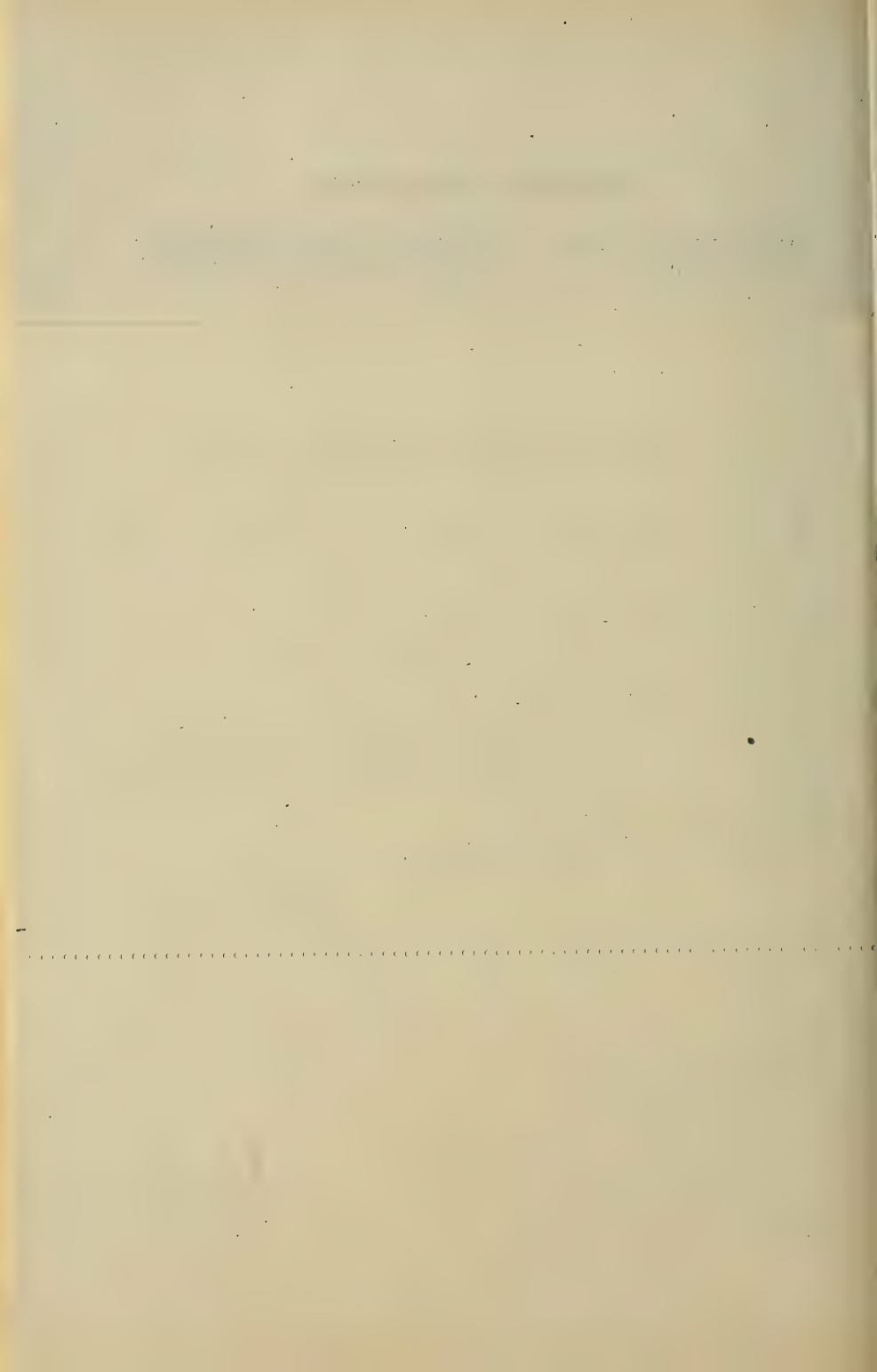
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PROGRAMME

Beethoven . . . Overture to Goethe's "Egmont," Op. 84

Debussy Two Nocturnes

- a. Nuages.
- b. Fêtes.

Strauss "Till Eulenspiegel's Merry Pranks, after the
Old-fashioned Roguish Manner,"—in
Rondo Form, Op. 28

Tchaikovsky Symphony No. 5 in E minor, Op. 64

- I. Andante; allegro con anima.
- II. Andante cantabile, con alcuna licenza.
- III. Valse (Allegro moderato).
- IV. Finale: Andante maestoso; Allegro vivace.

There will be an intermission of ten minutes before the symphony

For the music on these programmes, visit the Music Department at the Providence
Public Library

OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theater, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

. . .

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Brentano: "when you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear good B. I came back from a bacchanalian festival only at four o'clock this morning, at which, indeed, I was forced to laugh a great

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deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself." This letter was dated February 10. On April 12 (1811) he wrote to Goethe:—

"Your Excellence:

"The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here" (Vienna) "in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood)—that is very little for so much. Bettina Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

"Your Excellency's great admirer,

"LUDWIG VAN BEETHOVEN."

Goethe answered this letter at Carlsbad on June 25, 1811:—

"Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The 'Egmont' music I shall probably find when I return

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home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and I think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers in our parts. What, however, I most wish, is to have properly understood Herr Oliva, who held out the hope that in the course of a journey you propose to take that you might visit Weimar. May it take place when the court and the whole music-loving public is here. You would certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself. I wish you farewell, beg you to keep me in kind remembrance, and offer you hearty thanks for the pleasure which through you I have often received."

As we have seen, Goethe had much to say about his "Egmont" to Eckermann, but in the record of the conversations there is no allusion to Beethoven's music for the play.

In 1822, Beethoven, remembering his talk with Goethe at Teplitz, where he met him for the first time in 1812, said to Rochlitz: "I would have gone to death, yes ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed.

Bettina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, had no suspicion of its worth,—a statement for which we find no authority. This is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmos-

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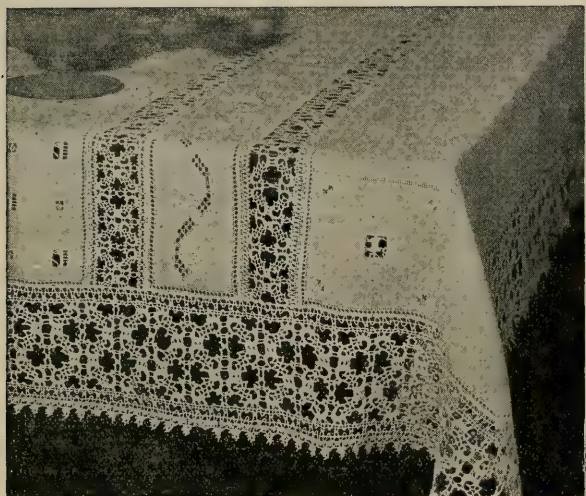
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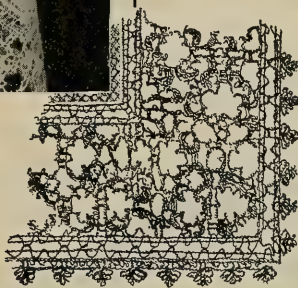
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phere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." It is also certain that Goethe cared little for Beethoven's music, that he did not mention his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy towards Beethoven's music. He played to him the first movement of the Symphony in C minor. It made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was always in his element, always equal to the emergency, just as Hummel



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NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The Nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Mr. Fiedler conducted, and the Choral Club of the New England Conservatory of music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a



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Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country. Nos. 1 and 2 were performed on October 7, 1921, November 7, 1924, May 1, 1925, October 8, 1926, October 5, 1928.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.



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"'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins *Modéré*, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. *Animé et très rythmé*, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. *Modérément animé*, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality "for 'Nuages' for distant clouds that are apparently conducted by an invisible shepherd."

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Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22,

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1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Aphthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, —roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the

*There was a performance at Chicago on November 15, 1895.

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scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.



There has long been a dispute as to whether Tile Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick: he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at



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Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke, Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

SYMPHONY NO. 5, IN E MINOR, OP. 64 . PETER ILICH TCHAIKOVSKY

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—“free from summer excursionists, to enjoy the little garden (with its charming

*See *Entr'acte* "Tchaikovsky's Votinsk House" by Victor Belaïeff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical

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troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888-89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg.

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Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

*
* *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

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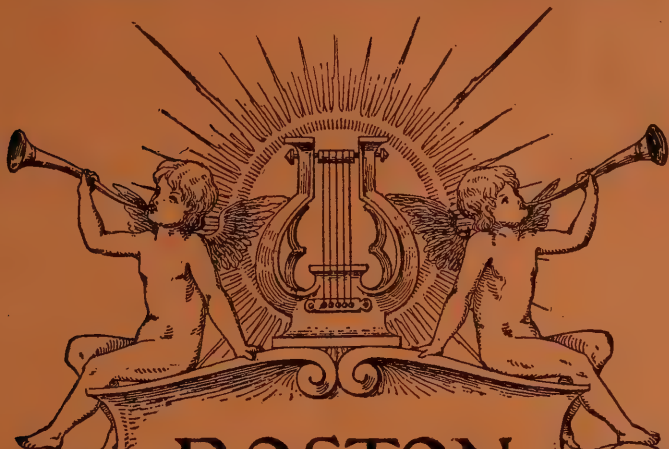
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Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

VIOLAS.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

VIOLONCELLOS.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

BASSES.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

FLUTES.

Laurent, G.
Bladet, G.
Amerena, P.

OBOES.

Gillet, F.
Devergie, J.
Stanislaus, H.

CLARINETS.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.

BASSOONS.

Laus, A.
Allard, R.
Panenka, E.

(E-flat Clarinet)

PICCOLO.

Battles, A.

ENGLISH HORN.

Speyer, L.

BASS CLARINET.

Bettoney, F.

CONTRA-BASSOON.

Piller, B.

HORNS.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

HORNS.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

TRUMPETS.

Mager, G.
Lafosse, M.
Grundy, T.
Perret, G.
Voisin, R.
Mann, J.

TROMBONES.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

TUBAS.

Sidow, P.
Adam, E.

HARPS.

Zighera, B.
Caughy, E.

TIMPANI.

Ritter, A.
Polster, M.

PERCUSSION.

Sternburg, S.
White, L.

ORGAN.

Snow, A.

CELESTA.

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WEDNESDAY EVENING, OCTOBER 21

AT 8.00

PROGRAMME

Beethoven Symphony No. 3 in E-flat major,
"Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

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César Franck "Les Éolides," Symphonic Poem

Ravel . . . "Daphnis et Chloé," Ballet: Orchestral Excerpts (Second Suite)
Lever du Jour—Pantomime—Danse Générale

There will be an intermission of ten minutes after the symphony.

Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, OCTOBER 21

AT 8.00

PROGRAMME

Handel Concerto Grosso for String Orchestra in
B minor, No. 12
Largo—Allegro—Larghetto e piano—Largo—Allegro

Brahms Symphony No. 4 in E minor, Op. 98
I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

César Franck "Les Éolides," Symphonic Poem

Ravel "Daphnis et Chloé," Ballet: Orchestral Excerpts (Second Suite)
Lever du Jour—Pantomime—Danse Générale

There will be an intermission of ten minutes after the symphony.

CONCERTO GROSSO, No. 5, IN D MAJOR . GEORGE FRIDERIC HANDEL

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a through-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Suscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his *Life of Handel*: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863-67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883-86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903-4 and 1904-5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

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1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo)* and the chorus of instruments, concerto grosso, believes that Handel, at Rome in 1708, was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He

wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you, do not like my music, whom will it please?" he said to Kalbeck.

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

. . .

Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E

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minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772); and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninov's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

"LES ÉOLIDES" ("THE ÆOLIDÆ"), SYMPHONIC POEM. CÉSAR FRANCK
(Born at Liège, December 10, 1822; died at Paris, November 8, 1890)

This symphonic poem, composed in 1876, was performed for the first time at a concert of the Société Nationale, Paris, May 13, 1877. Lamoureux brought it out at one of his concerts, February 26, 1882, but it was not favorably received; some in the audience hissed. This embittered Lamoureux against "Père" Franck, as he was nicknamed affectionately by his pupils, and he neglected the composer until Franck was dead and his worth recognized. "Les Éolides" was again played at a Lamoureux concert, February 18, 1894. The first performance in the United States was at Chicago at a concert of the Chicago Orchestra, Theodore Thomas conductor, in 1895. The first performance in Boston was by the Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor. Later performances by the same orchestra, December 20, 1902, October 18, 1913, November 1, 1918, December 8, 1922 (Centennial of César Franck, Pierre Monteux conductor).

"Les Éolides" is in one movement, Allegretto vivo, A major, 3-8. The pace slackens for a while towards the end. The piece is free in form. The chief theme is a short chromatic phrase, from which

other melodic phrases of a similar character are derived.* The development suggests the constant variation of the chief thought, which is itself as a mere breath; and this development is rich in harmonic nuances. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, cymbal (struck with a kettledrum stick), harp, and strings.

Georges Servières says in his sketch of César Franck: "Desirous of trying himself in all kinds of music, the artist, who up to that time had not written orchestral compositions, allowed himself to

*The theme appears in Franck's "Psyche Borne Away by the Zephyrs" in his "Psyche" (1887-88).



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be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolides,' to which he gave as a programme the exquisite lines of Leconte de Lisle' (1818-1894). There is no allusion in Franck's score to this inspiration.

THE ÆOLIDÆ

(TRANSLATION BY W. F. APTHORP)

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Æolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein, and a God throbb'd on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony; do ye return from Ionia, or from green, golden-honeyed Hymettus?

Æolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fairy head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephyros, Iapyx, cool-flighted Euros, smiles of the immortals with which the earth beautifies herself, 'tis ye who bestowed the gifts of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllys.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats.

While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye,* sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

*I make a desperate guess at this translation. I can find the word *égile* in no French dictionary: neither can I find any Greek or Latin word from which it could be derived. I conclude from the context that it may be a poetic form coined by Leconte de Lisle for *aegilops*. The *aegilops*, or goat's-eye, is a large grass which grows in Sicily, the grain of which is edible. The peasants burn the sheaves, after the harvest, so as partially to roast the grain. The smoke from this burning may well perfume the breeze.—W. F. A.

But the word *aigilos* is in the Greek dictionary of Liddell and Scott, as Mr. Nathan

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

* * *

Jeremy Collier in his biographical sketch of Æolus makes no mention of sons or daughters: "Æolus, a king of the seven islands betwixt Italy and Sicily called Æoliæ, very Hospitable, he taught his People to use Sails, and by observing the Fire or Smoak of Strongyle (Stromboli) could predict how the Winds would blow, whence the Poets call'd him the God of the Winds. He was also a skilful Astrologer, which contributed to this Fiction. There were Three of this Name."

Æolus was the son of Hippotes, or, according to others, of Poseidon and Arne, a daughter of Æolus ruler of Thessaly. In Homer (Odyssey x. 1-10), he is the good king of the Æolian Islands, to whom Zeus had given dominion over the winds to raise and to assuage.

To the Æolian island we attain'd,
That swum about still on the sea, where reigned
The God-lov'd Æolus Hippotades.
A wall of steel it had; and in the seas
A wave-beat-smooth rock moved about the wall.
Twelve children in his house imperial
Were born to him; of which six daughters were,
And six were sons, that youth's sweet flower did bear.
His daughters to his sons he gave as wives;
Who spent in feastful comforts all their lives,
Close seated by their sire and his grave spouse.

GEORGE CHAPMAN, translator (1614-1616).

Haskel Dole pointed out to Mr. Aphorpe at the time his translation was first published in a programme-book. *Aigilos* is defined as "an herb of which goats are fond." The word occurs in the fifth Idyll of Theocritus, line 128. The goat-herd Comatas, singing in alternate strains with Lacon, the shepherd, says: "My goats indeed eat hadder and aegilus, and tread on mastich-twigs, and lie among arbute trees." The Rev. J. Banks, the translator, risked no other word for *aigilos*. J. M. Chapman translates the passage:—

On goat's rue feed, my goats, and cytisus,
On lentisk tread, and lie on arbutus.

Compare this with the more poetic version of C. S. Calverley:—

My goats are fed on clover and goat's-delight: they tread
On lentisk leaves; or lie them down, ripe strawberries o'er their head.

—P. H.



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In later times Æolus was regarded as the king and god of the winds, which he kept in a mountain. Juno applied to him when she wished to destroy the fleet of the Trojans (Virgil, *Æn.* I. 65 *et seq.*).

**"DAPHNIS ET CHLOË"—BALLET IN ONE ACT—ORCHESTRAL FRAGMENTS,
SECOND SERIES:—"DAYBREAK," "PANTOMIME," "GENERAL DANCE."
JOSEPH MAURICE RAVEL.**

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

..

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat,

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V., of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.



The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."



The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

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Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
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Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

VIOLAS.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

VIOLONCELLOS.

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Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

BASSES.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

FLUTES.

Laurent, G.
Bladet, G.
Amerena, P.

OBOES.

Gillet, F.
Devergie, J.
Stanislaus, H.

CLARINETS.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.

BASSOONS.

Laus, A.
Allard, R.
Panenka, E.

(E-flat Clarinet)

PICCOLO.

Battles, A.

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Bettoney, F.

CONTRA-BASSOON.

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HORNS.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

TRUMPETS.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

TROMBONES.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

TUBAS.

Sidow, P.
Adam, E.

HARPS.

Zighera, B.
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AT 8.15

PROGRAMME

Handel Concerto Grosso for String Orchestra in
B minor, No. 12

Largo—Allegro—Larghetto e piano—Largo—Allegro

Wagner Prelude to "Lohengrin"

Ravel "Daphnis et Chloé," Ballet: Suite No. 2
Lever du Jour—Pantomime—Danse Générale

Tchaikovsky Symphony No. 4 in F minor, Op. 36

- I. Andante sostenuto; moderato con anima (In movimento di valse).
 - II. Andantino in modo di canzona.
 - III. Scherzo; pizzicato ostinato: Allegro.
 - IV. Finale: Allegro con fuoco.
-

There will be an intermission of ten minutes before the symphony

CONCERTO GROSSO, No. 12, IN B MINOR . . . GEORGE FREDERIC HANDEL

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a through-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Suscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his *Life of Handel*: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863-67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883-86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903-4 and 1904-5. From 1903 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

concertino (trio of two solo violins and solo bass with cembalo)* and the chorus of instruments, concerto grosso, believes that Handel, at Rome in 1708, was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from *larghetto* to *allegro*, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätisch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this super-sensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

**"DAPHNIS ET CHLOÉ"—BALLET IN ONE ACT—ORCHESTRAL FRAGMENTS,
SECOND SERIES:—"DAYBREAK," "PANTOMIME," "GENERAL DANCE."**

JOSEPH MAURICE RAVEL.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911.

Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).



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The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

• •

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

• •

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was not changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

..

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that



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the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

SYMPHONY IN F MINOR, No. 4, Op. 36 PETER ILJTSCH TCHAIKOVSKY

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877-78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony Concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904; October 21, 1905; October 16, 1909; February 10, 1912; February 14, 1914; March 3, 1916; December 28, 1917; November 25, 1921; March 26, 1926; October 28, 1927; October 31, 1930.

The dedication of this symphony is as follows: À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. Born in the village Snamensk, government of Smolensk, February 10, 1831, she married in 1848 an engineer, and for some years knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek,* a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; pure in thought and action; a woman that was compassionate, not sentimental.

The composer wrote to her on May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it

*Joseph Kotek, violinist, born at Kamenez-Podolsk in 1855, died at Davos, Switzerland, in 1885. A pupil at the Moscow Conservatory, he studied later with Joachim in Berlin and in 1882 was appointed a teacher of violin playing at the Hochschule für Musik in that city. He composed études, duets, and other pieces for the violin.

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echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work in the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In December, 1890, Mme. Meck wrote that her affairs were

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Miloukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6 of that year.

complicated. She was on the brink of ruin, and could not continue her allowance to Tchaikovsky. He was greatly disturbed, but his brother writes that Peter, "with his usual lack of confidence, greatly exaggerated to himself the consequences of this loss." Peter did not recover from the blow: his letters to her were not answered. It seems that from 1890 she had suffered from a "terrible nervous disease, which changed her relations with everyone." On Tchaikovsky's death-bed, her name was on his lips, "and in the broken phrases of his last delirium these words alone were intelligible to those around him." She died on January 25, 1894, five months after Peter died. The news of his end reached her on her death-bed.

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato"; Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied. The translation of this song is by Jacob Robbins*:

*"Russian Folk Songs: Reprinted from Vol. 1 of 'Folk Songs of Many Peoples.'" Compiled by Florence H. Botsford, The Woman's Press, New York, 1922.

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Little birch-tree, growing in the meadow,
Curly-leaved and growing *in the meadow.*
Chorus: Liulee, lilulee, in the meadow.

(The final phrase of the chorus throughout the song is always the last part of the verse—in italics.)

Who will break your *fresh white branches?*
I'll go out a-walking *in the meadow,*
I will break your branches *in the meadow,*
I will cut three branches *in the meadow.*
I will make three whistles *in the meadow;*
I will take my singing *balalaika,**
Play a song upon my *balalaika.*
I will go right up to *his doorway,*
To the door of *my beloved,*
With my singing him *to awaken.*
Rise, my beloved, *from thy slumber,*
Rise, my beloved *and awaken.*
Rise and pray before the *holy ikon,*
Rise and don thy shoes of *russet leather,*
Don the coat my hands *have embroidered.*
Take my hand and come to *the meadow.*

* . *

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oneigin' and the second string quartet."

*The balalaika in the Stearns Collection of Musical Instruments at the University of Michigan, Ann Arbor, has a deep body with rounded back; triangular soundboard; three gut strings; fifteen metal frets. "A genuine product of peasant industry. The instrument is of Tartar origin. Length, 53.5 cm.; width, 37 cm.; depth, 11 cm." Professor A. A. Stanley, in his catalogue of the Stearns Collection, quotes from Gogol's "Dead Souls": "Pumpkins called calabashes, with which in Russia balalaikas are made, those light two-stringed instruments, the ornament and solace of the susceptible youth of twenty, who walks along in his dandified way, winking at the white-bosomed, white-necked maidens who have assembled to listen to his soft music."

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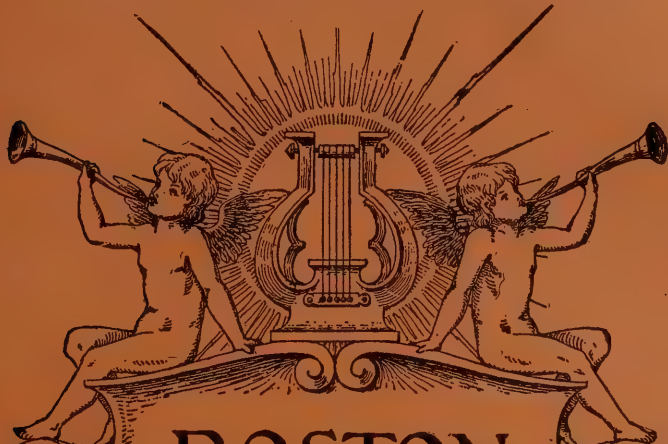
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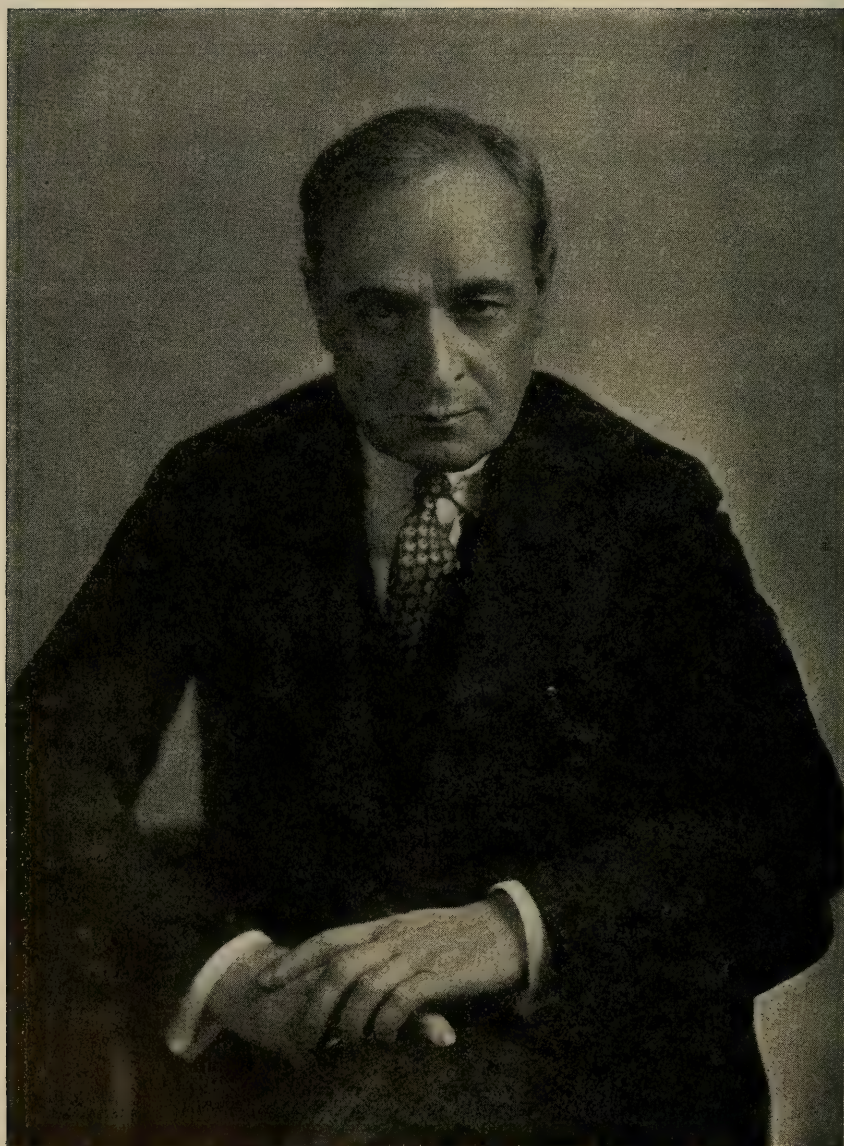
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Amerena, P.

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Gillet, F.
Devergie, J.
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Mimart, P.
Arcieri, E.
Allegra, E.

(E-flat Clarinet)

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Pogrebniak, S.
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Blot, G.

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Lafosse, M.
Grundey, T.
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Raichman, J.
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Handel Concerto Grosso for String Orchestra in
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Largo—Allegro—Larghetto e piano—Largo—Allegro

Wagner Prelude to "Lohengrin"

Ravel "Daphnis et Chloé," Ballet: Suite No 2

Lever du Jour—Pantomime—Danse Générale

Beethoven Symphony No. 7 in A major, Op. 92

- I. Poco sostenuto; Vivace.
- II. Allegretto.
- III. Presto; Assai meno presto: Tempo primo.
- IV. Allegro con brio.

There will be an intermission of ten minutes before the symphony

CONCERTO GROSSO, No. 12, IN B MINOR . . . GEORGE FREDERIC HANDEL

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a through-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Suscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his *Life of Handel*: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863-67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883-86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903-4 and 1904-5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

concertino (trio of two solo violins and solo bass with cembalo)* and the chorus of instruments, concerto grosso, believes that Handel, at Rome in 1708, was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from largetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätzsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this super-sensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

"DAPHNIS ET CHLOÉ"—BALLET IN ONE ACT—ORCHESTRAL FRAGMENTS,
SECOND SERIES:—"DAYBREAK," "PANTOMIME," "GENERAL DANCE."

JOSEPH MAURICE RAVEL.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911.

Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

. . .

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,† castanets, celesta, glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,‡ whom the god loved.

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

†It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

‡John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

• •

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

• •

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that

that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it will end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

SYMPHONY, A MAJOR, No. 7, Op. 92. . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.† Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second Part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811-12.

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

†See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.



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The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was appointed court mechanician. In 1816 he constructed a metronome,† though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others

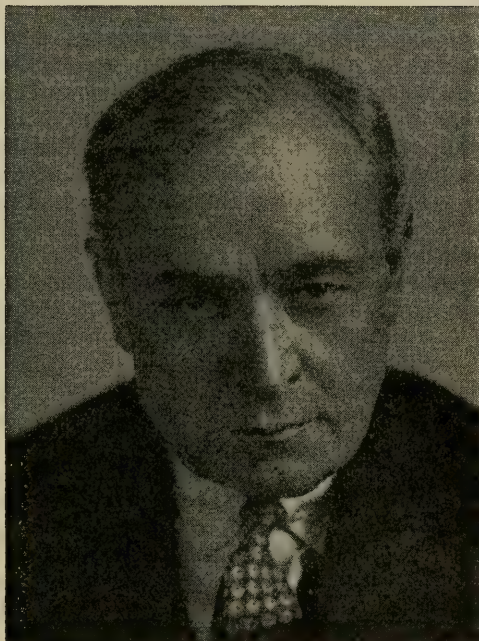
*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kallischer (London, 1909), Vol. I, pp. 322-326. The two were afterwards reconciled.

†There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up the senseless terms, Allegro, Andante, Adagio, Presto."

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Handel	Concerto Grosso for String Orchestra in B minor, No. 12
Debussy	Two Nocturnes ("Nuages" and Fêtes")
Ravel	"La Valse," Choregraphic Poem
Strauss	"Ein Heldenleben," Tone Poem, Op. 40

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state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"† a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the Panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420-484 (New York, 1859). See also "Métronomie de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon"; and an article, "Beethoven and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains facsimiles of Mälzel's programmes in Philadelphia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by

*Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Baron von Kempelen, who, at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle*, London, Summer of 1914.)

† See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded

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Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggel was present at a rehearsal when violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake; the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

• •

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

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It is seventeen years since M. A. De Wolfe Howe's history of the Boston Symphony Orchestra was published. The Fiftieth season of the Orchestra seemed a fitting time to re-publish this prized narrative of its earlier days, and likewise to record, in additional chapters, the last years of Dr. Muck's conductorship, and those of Henri Rabaud, Pierre Monteux, and Dr. Serge Koussevitzky.

New appendices include a complete list of the music played at the regular concerts, giving the dates of performances. The soloists and the personnel through fifty years are also recorded, and the address on Henry Lee Higginson made by Bliss Perry at the Bach Festival, March 25, 1931.

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Programme

WEDNESDAY EVENING, OCTOBER 28, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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DR. SERGE KOUSSEVITZKY

Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

VIOLINS.

Burgin, R. <i>Concert-master</i> Theodorowicz, J.	Elcus, G. Kreinin, B.	Gundersen, R. Kassman, N.	Sauvlet, H. Hamilton, V.	Cherkassky, P. Eisler, D.
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfeld, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

VIOLAS.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

VIOLONCELLOS.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

BASSES.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

FLUTES.

Laurent, G.
Bladet, G.
Amerena, P.

OBOES.

Gillet, F.
Devergie, J.
Stanislaus, H.

CLARINETS.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.

BASSOONS.

Laus, A.
Allard, R.
Panenka, E.

(E-flat Clarinet)

PICCOLO.

Battles, A.

ENGLISH HORN.

Speyer, L.

BASS CLARINET.

Bettoney, F.

CONTRA-BASSOON.

Piller, B.

HORNS.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

HORNS.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

TRUMPETS.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

TROMBONES.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

TUBAS.

Sidow, P.
Adam, E.

HARPS.

Zighera, B.
Caughey, E.

TIMPANI.

Ritter, A.
Polster, M.

PERCUSSION.

Sternburg, S.
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Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, OCTOBER 28

AT 8.15

PROGRAMME

Handel Concerto Grosso for String Orchestra in
B minor, No. 12
Largo—Allegro—Larghetto e piano—Largo—Allegro

Debussy Two Nocturnes
a. Nuages.
b. Fêtes.

Ravel "La Valse," Choregraphic Poem

Strauss "Ein Heldenleben," Tone Poem, Op. 40

There will be an intermission of ten minutes after "La Valse"

CONCERTO GROSSO, No. 12, IN B MINOR . . . GEORGE FREDERIC HANDEL

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a through-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Suscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his *Life of Handel*: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863-67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883-86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903-4 and 1904-5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo)* and the chorus of instruments, concerto grosso, believes that Handel, at Rome in 1708, was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III.,
"SIRENS" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris,
March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

"'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

"'Festivals': movement, rhythm dancing in the atmosphere, with burst of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins *Modéré*, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba,

two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.



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"THE WALTZ," A CHOREGRAPHIC POEM . . . JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; living at Montfort-l'Amaury near Paris)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, Glockenspiel, crotales,* two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choregraphic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych:—

"a. The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"b. The waltz.

"c. The apotheosis of the waltz."

The first performance of "The Waltz" in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 13, 1922.

*The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703).

As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.

ENTR'ACTE

COMPOSERS' MISSED OPPORTUNITY

By R. W. S. MENDEL

When we reflect upon the fact that so much of the most beautiful music ever written has expressed the mutual love of man and woman, it is somewhat strange that the consecration and consummation of that love in marriage have called forth relatively so small a quantity of fine music. The slow movement of Beethoven's Fourth Symphony, the duets in the second act of "Tristan," the first act of "Die Walküre," and the third act of "Siegfried"; the passages between Anne and Fenton in Verdi's "Falstaff"; the countless glorious love songs of Schubert, Brahms, and Wolf; the love scene in Berlioz's "Romeo and Juliet" Symphony; the tender passions which we find portrayed in many of the madrigals and part songs of the great Elizabethan composers, comprise but a portion of the world's magnificent love music. But wedding music is not conspicuous for its quality (with few exceptions), or even for its abundance.

It has been customary to couple weddings with funerals—if only because these two ceremonies represent for many Englishmen the sole occasions on which they wear top hats and tail coats. But, as compared with funeral music, bridal music has not, in the past, risen to great heights. The burial of the dead naturally evokes deep emotion and the contemplation of the mystery of things, and it is scarcely surprising that it should have inspired sublime music. We owe to it such great examples as the second movement of the "Eroica" Symphony, the funeral march in Beethoven's A-flat Sonata (Opus 26), "Toll for the Brave," the "Dead March" in "Saul," the slow movement of Chopin's B-flat minor Sonata, and Siegfried's "Trauermarsch," in "Götterdämmerung."



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But the serene, profound happiness of the ideal marriage has hardly ever been deliberately reflected in music. So far as the act is concerned, there seems to have been a tendency to regard a wedding mainly as an occasion for mere light-hearted rejoicing, Mendelssohn's march, delightful though it is, was written for the wedding at the conclusion of one of Shakespeare's most fantastic comedies, and Parry's agreeable "Bridal March" was composed to celebrate the union of Peithetaurus and Basileia in "The Birds" of Aristophanes—an "opera bouffe" of the period.

Both are really better suited to their original settings than to the solemnization of holy matrimony in church. Grieg's "Wedding Day" is most attractive, but it is hardly great music. The march from Rimsky-Korsakov's "Coq d'Or" is a gorgeous piece of grotesque pageantry. The Prelude to Act III of "Lohengrin" is brilliant and festive, and the bridal march and chorus from the same opera are appropriately happy and have a kind of religious air about them. None of this, however, is Wagner at his finest. Most of Mozart's delicious comic opera, "Le Nozze di Figaro," deals with the events leading up to the barber's wedding. The event itself is celebrated in a few pages towards the end of the third act.

Stravinsky's ballet music, "Les Noces," of which the B. B. C. gave the first concert performance in England, is not merely pagan, but primitive. It may not represent most people's idea of a wedding, but it is an exhilarating affair—all rhythm and color, both vocal and instrumental. Melody and harmony are of little account here. It contains amazing rhythmic variety and energy, frequent syncopation, and brilliant xylophone effects. With its four pianos, it is the very acme of percussiveness. But it is hardly an expression of the mood in which most men and women are married—at least, in Europe or America!

If only Handel and Beethoven had been married themselves, they might have been moved to write some great wedding music. Handel, perhaps, came nearest to creating bridal music in the lovely chorus at the end of the first part of "Solomon," which seems to lull the king and his queen to sleep. It is a pity that Bach, who combined a genius for truly sacred art with personal happiness in his married life, did not (apparently) compose music specifically for marriage.

True, he might have written at too great length for the short service which the bridal couple and their friends always desire, but he might anyhow have given to us some great musical thoughts appropriate to the occasion, instead of our having to draw upon all sorts of music, much of it inappropriate or inadequate to express the feelings either of the principal participants in the ceremony or of the bulk of the congregation.

TONE-POEM, "A HERO LIFE," OP. 40 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Ein Heldenleben," a "Tondichtung,"* was first performed at the eleventh concert of the "Museums-gesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from manuscript and Alfred Hess played the violin solo.

The first performance in the United States was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

. . .

Strauss began the composition of this tone-poem at Munich, August 2, 1898; he completed the score December 27, 1898, at Charlottenburg. The score and parts were published at Leipsic in March 1899.

The score calls for these instruments: sixteen first and sixteen

*"Ein Heldenben," although called a symphonic poem by the composer, is really nothing of the kind. Both in form and programme it is more in the nature of the first movement of a symphony magnified and distended out of all proportion, and consists in strongly contrasted sections and in the conflict of opposing forces. The first three parts constitute the exposition; the battle section is the working-out, and the final sections are a recapitulation not only of the work, but also of the hero's—i.e., his own—life and achievements.—Cecil Gray, "A Survey of Contemporary Music," London, 1924.

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second violins, twelve violas, twelve violoncellos, eight double-basses, two harps, a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare drum, side-drum, cymbals. It is dedicated to Willem Mengelberg and his orchestra in Amsterdam.*

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitifully mean, and yet perhaps dominant and accepted. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) THE HERO, (2) THE HERO'S ADVERSARIES, (3) THE HERO'S HELPMATE, (4) THE HERO'S BATTLEFIELD, (5) THE HERO'S WORKS OF PEACE, (6) THE HERO'S ESCAPE FROM THE WORLD, AND THE COMPLETION.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

I. The Hero (first section).

II. The World that enters in Opposition to the Hero.

(a) The Foes of the Hero (second section).

(b) The Helpmate of the Hero (third section).

III. The Life-Work of the Hero.

(a) The Battlefield of the Hero (fourth section).

(b) The Hero's Works of Peace (fifth section).

IV. The Hero's Escape from the World and the Completion,—the conclusion of the whole matter (sixth section).

*The New York Philharmonic and National Orchestra, conducted by Mr. Mengelberg, performed the tone-poem in Boston on March 16, 1922.

THE HERO

The chief theme, which is typical of the hero, the whole and noble man is announced at once by horn, violas and violoncellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?'"

THE HERO'S ANTAGONISTS*

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about a half a dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent

*The "Widersacher" in "Ein Heldenleben," a patent caricature of Wagner's "Beckmesser-ton."—Adolf Weissmann.

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enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

THE HERO'S HELPMATE*

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, violoncellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

THE HERO'S BATTLEFIELD

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

THE HERO'S MISSION OF PEACE

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

THE HERO'S ESCAPE FROM THE WORLD, AND CONCLUSION

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

*Nor is there any music more maliciously, malevolently petty than that which represents the adversaries in "Ein Heldenleben." So exceedingly definite is the portrait of the Hero's Consort, for which Frau Richard Strauss without doubt sat, that without even having seen a photograph of the lady, one can aver that she is graced with a diatonic figure.—Paul Rosenfeld.

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Orchestra in B minor, No.12

Wagner. Prelude to "Lohengrin"

Ravel. "La Valse", Choregraphic Poem

Beethoven. Symphony No. 7 in A minor,

Opus 92

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Dr. Serge Koussevitzky, Conductor

PROGRAMME

Handel. Concerto Grosso for String

Orchestra in E minor, No. 12

Debussy. Two Nocturnes

a. Nuages

b. Fêtes

Ravel. "La Valse", Choregraphic Poem

Strauss. "Ein Heldenleben", Tone Poem,

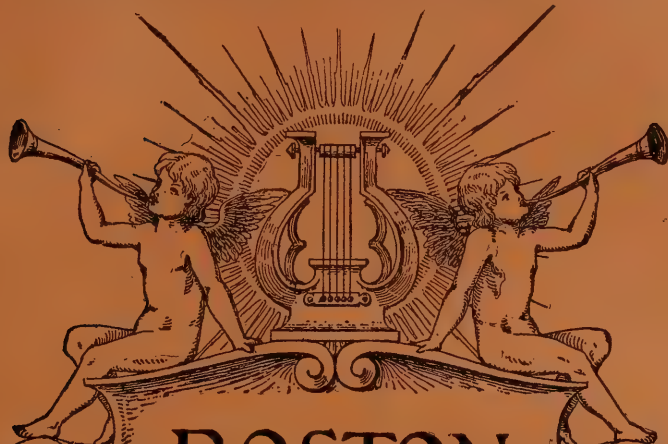
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1931-1932



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Programme

SATURDAY EVENING, OCTOBER 31, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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DR. SERGE KOUSSEVITZKY

Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

VIOLINS.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
<i>Concert-master</i> Theodorowicz, J.	Kreinin, B.	Kassman, N.	Hamilton, V.	Eisler, D.
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

VIOLAS.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

VIOLONCELLOS.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

BASSES.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

FLUTES.

Laurent, G.
Bladet, G.
Amerena, P.

OBOES.

Gillet, F.
Devergie, J.
Stanislaus, H.

CLARINETS.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.

(E-flat Clarinet)

BASSOONS.

Laus, A.
Allard, R.
Panenka, E.

PICCOLO.

Battles, A.

ENGLISH HORN.

Speyer, L.

BASS CLARINET.

Bettoney, F.

CONTRA-BASSOON.

Piller, B.

HORNS.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

HORNS.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

TRUMPETS.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

TROMBONES.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

TUBAS.

Sidow, P.
Adam, E.

HARPS.

Zighera, B.
Caughey, E.

TIMPANI.

Ritter, A.
Polster, M.

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Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

SATURDAY EVENING, OCTOBER 31

AT 8.15

PROGRAMME

Brahms Symphony No. 4 in E minor, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

Ravel "La Valse," Choregraphic Poem

Debussy Two Nocturnes

- a. Nuages.
- b. Fêtes.

Wagner Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the symphony.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you, do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885,

for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time to conduct the first performance.† The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors,

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

†"It seems almost like a jest of fate that it should have been through Brahms that Bülow left Meiningen and was thus mortified by the very man whom he had served more unselfishly than anyone else. Brahms, of course, had not expected the evil consequences of his action, which was one of mere negligence that took no heed of another's susceptibilities. Yet, was it quite so inadvertent; . . . Bülow had obtained the composer's definite sanction in order to demonstrate—as his letters to his wife show—how much clearer, livelier, and more impressive the work would sound under his baton than under the clumsier direction of its creator. . . . Bülow regarded Brahms's conduct as an affront such as Brahms undoubtedly never intended. He felt that his authority had been called in question and asked the Duke of Meiningen by telegraph to be at once relieved of his duties. His resignation was so vehemently worded that it was immediately accepted." "Johannes Brahms," by Richard Specht, translated by Eric Blom (pages 252-253; London, Toronto, New York, 1930).

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both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. Hans Richter conducted. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thought that the whole symphony pictures the tragedy of human life. He saw in the Andante a waste and ruined field, as the Campagna near Rome; he noted the appearance of a passage from Brahms's song "Auf dem Kirchhofe"; with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo was the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

• • •

Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772); and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninov's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter;

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Piú allegro for the close.”*

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, “In Summer,” which is thus arranged: I. “A Hot Day,” E minor, with middle section in E major; II. “The Elfín Hunt,” F major, D major, F major; III. Eclogue, C major; IV. “Harvest Wreath,” E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter’s green to brown; bassoon, grayish black. (See Raff’s “Die Wagnerfrage,” 1854, and Bleuler and Lehmann’s “Zwangmässige Lichtempfindungen durch Schall,” 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as “naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast.” Friedrich Zamminer, in his “Die Musik” (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: “E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength.” A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major “says green”?

“THE WALTZ,” A CHOREGRAPHIC POEM . . . JOSEPH MAURICE RAVEL
(Born at Ciboure, Basses-Pyrénées, March 7, 1875; living at Montfort-l’Amaury near Paris)

“La Valse,” dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss’s “Legend of Joseph,” produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with

* “In this gigantic passacaglia (or ciaccona), which proceeds in variations of eight bars, no casura is to be felt anywhere; it is a simple, huge arch. . . . A seemingly insignificant germ endlessly yields new shoots and blossoms. This germ is simply the E minor scale rising up to the fifth with an interpolated A♯ and returning to the tonic by way of the dominant in the lower octave, thus: E, E♯, G, A, A♯, B, B, E, in dotted minims. Brahms borrowed it from Bach’s Cantata No. 150, where it forms the bass of the Ciaccona, which he played to Hans von Bülow at the house of Siegfried Ochs, accusing him of having no notion of these masterpieces. Bülow had no more than cool admiration to spare for this choral movement, the cunning structure of which Brahms demonstrated to him with enthusiastic eloquence.”—RICHARD SPECHT.

piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, Glockenspiel, crotales,* two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choreographic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

*The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703).

As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.



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"The poem is a sort of triptych:—

"a. The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"b. The waltz.

"c. The apotheosis of the waltz."

The first performance of "The Waltz" in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 13, 1922.

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III.,
"SIRENS" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris,
March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

"'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

"'Festivals': movement, rhythm dancing in the atmosphere, with burst of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins *Moderé*, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three

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bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845. He then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin"; there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "Tomorrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (1838-1910), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

One critic wrote of the "Meistersinger" Prelude, "The overture, a long movement in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length, and finally characterized the Prelude as "a chaos," a "tohu-wabohu" and nothing

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886, Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kascheska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, and vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163-209.

The Prelude was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), Leningrad (February 19, March 6, 8, 10, 1863). It was performed at Moscow, Budapest, Prague again, and Breslau in 1863.

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes combined in various ways. The tonality of C Major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich M $\ddot{u}$ gling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56-57.

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banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode, there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.



The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama."

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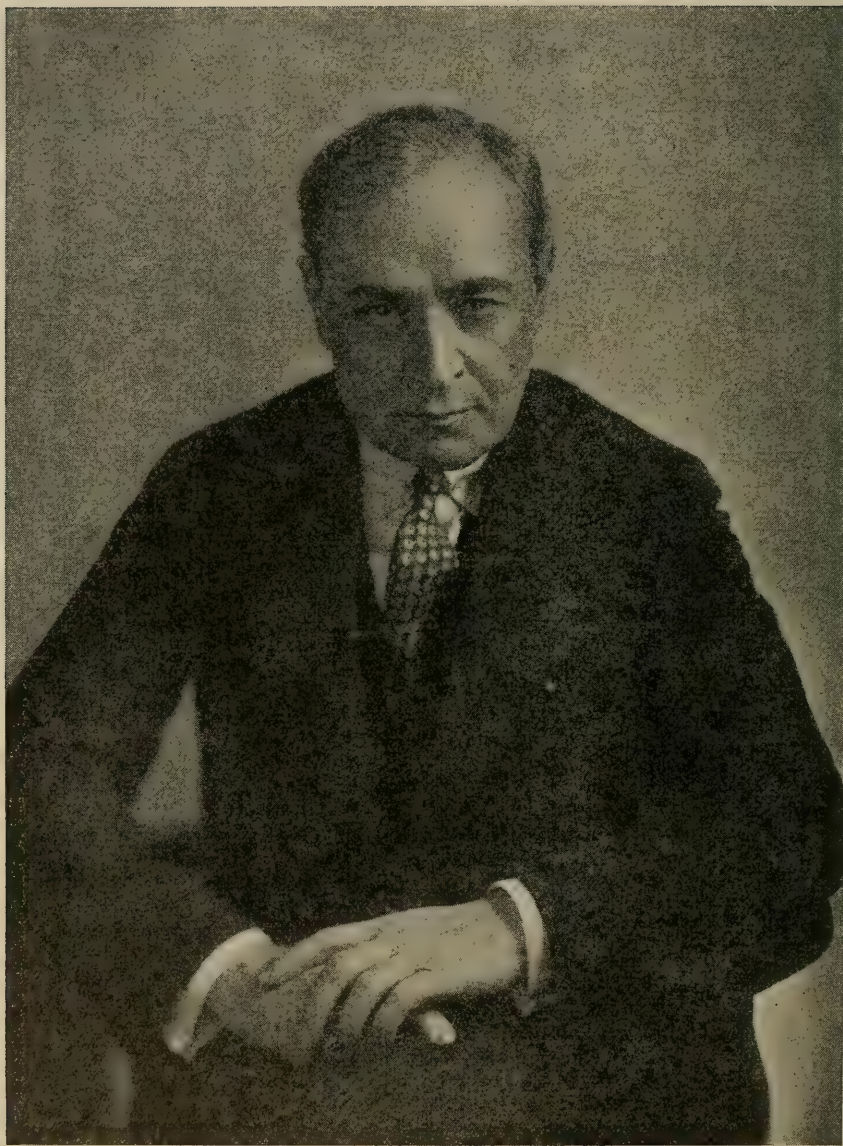
Dr. SERGE KOUSSEVITZKY, Conductor

Programme

MONDAY EVENING, FEBRUARY 1, at 8.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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DR. SERGE KOUSSEVITZKY

Boston Symphony Orchestra

Fifty-first Season, 1931-1932

Dr. SERGE KOUSSEVITZKY, Conductor

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VIOLINS.

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Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

VIOLAS.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

VIOLONCELLOS.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

BASSES.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

FLUTES.

Laurent, G.
Bladet, G.
Amerena, P.

OBOES.

Gillet, F.
Devergie, J.
Stanislaus, H.

CLARINETS.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.

(E-flat Clarinet)

BASSOONS.

Laus, A.
Allard, R.
Panenka, E.

PICCOLO.

Battles, A.

ENGLISH HORN.

Speyer, L.

BASS CLARINET.

Bettoney, F.

CONTRA-BASSOON.

Piller, B.

HORNS.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

HORNS.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

TRUMPETS.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

TROMBONES.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

TUBAS.

Sidow, P.
Adam, E.

HARPS.

Zighera, B.
Caughy, E.

TIMPANI.

Ritter, A.
Polster, M.

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MONDAY EVENING, FEBRUARY 1

AT 8.30

PROGRAMME

Brahms Symphony No. 4 in E minor, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

Prokofieff "Classical" Symphony, Op. 25

- I. Allegro.
- II. Larghetto.
- III. Gavotte.
- IV. Finale.

N. Tcherepnin. Eight Miniatures, "After a Russian Illustrated Alphabet"

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|-----------------|--------------------|
| I. Arab-boy. | V. "Mama." |
| II. Egypt. | VI. General. |
| III. Bába-jaga. | VII. The Forest. |
| IV. Stars. | VIII. The Tsarina. |

Ravel Orchestral Excerpts "Daphnis et Chloé," Ballet (Second Suite)
Lever du Jour—Pantomime—Danse Générale

There will be an intermission of ten minutes after Brahms' symphony

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you, do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time to conduct the first performance.† The

*Brahms wished that Elisabeth could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

†"It seems almost like a jest of fate that it should have been through Brahms that Bülow left Meiningen and was thus mortified by the very man whom he had served more unselfishly than anyone else. Brahms, of course, had not expected the evil consequences of his action, which was one of mere negligence that took no heed of another's susceptibilities. Yet, was it quite so inadvertent; . . . Bülow had obtained the composer's definite sanction in order to demonstrate—as his letters to his wife show—how much clearer, livelier, and more impressive the work would sound under his baton than under the clumsier direction of its creator. . . . Bülow regarded Brahms's conduct as an affront such as Brahms undoubtedly never intended. He felt that his authority had been called in question and asked the Duke of Meiningen by telegraph to be at once relieved of his duties. His resignation was so vehemently worded that it was immediately accepted." "Johannes Brahms," by Richard Specht, translated by Eric Blom (pages 252-253; London, Toronto, New York, 1930).

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symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. Hans Richter conducted. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thought that the whole symphony pictures the tragedy of human life. He saw in the Andante a waste and ruined field, as the Campagna near Rome; he noted the appearance of a passage from Brahms's song "Auf dem Kirchhofe"; with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo was the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Oedipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

"CLASSICAL" SYMPHONY, OP. 25 . . SERGE SERGIEVICH PROKOFIEFF

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major

(flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

* * *

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of *branle*. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a

*In "Iphigénie en Aulide" (1774).

†The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

favorite. The gavotte which exists today was invented by Vestris; it is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," was danced at the court balls.

Fertiault described the gavotte as the "skillful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet pantomime "Les Petits Riens," with music written by Mozart in Paris, produced at the Opéra, Paris, June 11, 1778. This music, supposed for a long time to be lost, was found in the Opéra library in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4. In each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

*
* *

The first performance of this Symphony in Boston was by the Boston Symphony Orchestra on January 26, 1927.



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NIKOLAI NIKOLAIEVITCH TCHEREPNIN

(Born at Leningrad, on May 15, 1873; living at Paris)

Tcherepnin—he is not to be confounded with his son, Alexander Nikolaievitch, born in 1899, a pianist and composer—studied law in Leningrad. At the same time he was a pupil of Van Arck (piano) and Rimsky-Korsakov (composition) at the Imperial Conservatory. In 1901 he became a conductor of the Belaiev Concerts. In 1905 he conducted the orchestral class at this Conservatory and was the conductor of the Marinsky Opera. In the years 1909*–14 he conducted performances of Diaghilev's Ballet Russe in Paris, London, and elsewhere. In 1918 he was in Tiflis, director of the Conservatory of Music and the Opera. Three years later he made Paris his dwelling place. Among his pupils are Prokofieff, Obukov, and his own son Alexander.

His Pianoforte Concerto, C-sharp minor, Op. 30, was performed in Boston by Benno Moiseiwitsch at a concert of the Boston Symphony Orchestra on October 27, 1922.

The following notes are from the composer:

1. "Négrillon." (Fantastic Negro boys appearing before a curtain at a fair.)

2. Bába-jaga.† (Evil witch flying through the air in a mortar.)

3. General. (Garsonnet, leading battalions of tin soldiers in an assault upon a cardboard fortress.)

5. Egypt. (A caravan rests at the foot of a colossus.)

6. Stars. (Wise men in periwigs explaining the courses of the stars to some rich lords.)

7. "Maman." (Supper of the doll.)

9. "La Forêt." (Moonlight, Faun, Dryads.)

10. "La Tsarine." (The young Tsarina with her followers solemnly coming forth from the palace.)

(Conceived and interpreted by M. Alexandre Bénoit.)

. . .

The catalogue of Tcherepnin's works includes the following:

OPERAS: "Swat"; "Armut ist keine Schande"; "Wanka, der Kanzler."

*In 1908 he prepared the performances of Rimsky-Korsakov's "Snow-Maiden" at the Opéra-Comique, Paris. The first performance was on May 22. There were fifteen performances that season. Ruhlmann conducted the first. He was replaced at the second by Landry.

†In Russian legends Baba-Yaga flies through the air; on the Witches' Sabbath "she rides in a mortar of glowing iron which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom." She was a passionate collector of human bones. When her victims were turned to stone, she reduced them to convenient fragments by pounding them in her mortar. Pushkin pictures her in his introduction to "Russian and Ludmilla." Liadov's "Baba-Yaga," a musical picture, was performed in Boston at concerts of the Boston Symphony Orchestra on January 7, 1911, and February 10, 1922. Baba-Yaga is introduced in Moussorgsky's "Pictures in an Exhibition."—P. H.

BALLETS: "Le Pavillon d'Armide"; "Narcisse et Echo"; "The Masque of the Red Death" (after Poe); "The Fairy-tale of the Princess Ulgba"; "Dionysius" (1921); "Russian Fairy Tales" (1923); "Notturmo" (after Borodin); "The Romance of a Mummy."

ORCHESTRA: Prelude to Rostand's play, "La Princesse Lointaine," Op. 4. Published in 1889. Performed in New York, at a concert of the Liederkrantz Society, November 25, 1900.

Scene in the Witches' Cavern ("Macbeth"), Op. 12. Published in 1902.

Dramatic Fantasy, "From Land to Land," Op. 17 (after a poem by Tiutschew), 1904.

Suite from "Le Pavillon d'Armide," Op. 29. (Introduction et Scène 1e: Courantes. Danse des Heures. La Scène d'animation du gobelin. Grande Valse noble. La Plainte d'Armide. Danse des gamins. Bacchus et les Bacchantes (Bacchanale).)

"The Enchanted Kingdom," Op. 39.

"Narcissus and Echo," symphonic poem, Op. 40.

Gavotte in D.

Sinfonietta (In memory of Rimsky-Korsakov).

"Le Poisson d'Or," six orchestral sketches (after Pushkin).

VOCAL: Op. 1-3. Songs. Sappho's Song, for soprano, female chorus, and orchestra. (Awarded a prize by the Imperial Music Society.)

Op. 6. "Night," and "The Old Song," for mixed chorus and orchestra.

Op. 7. Six melodies with piano.

Op. 8. Four melodies with piano.

Op. 10. Two choruses for mixed voices.

Op. 32. Liturgy of St. John Zlatoust for mixed chorus *a capella*.

"Joyselle au Jardin," for voice and orchestra (after Maeterlinck).

"Contes de Fée (songs on Balmont's poems.)

Duets.

Two Masses. "The Beatitudes," for mixed voices.

MISCELLANEOUS: Op. 9, Lyric Poem, for violin and orchestra.
Op. 11, String quartet, A minor. "Le Poisson d'Or." Piano Pieces,
Op. 41.

..

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Tcherepnin completed Moussorgsky's opera "The Fair at Sorotchintzy" by introducing other melodies of this composer where the existing musical material was not sufficient. This version was produced at Monte Carlo on March 17, 1923. There had been previous completions by Rimsky-Korsakov and by César Cui.

The opera was produced at the Metropolitan Opera House, New York, on November 29, 1930.

"DAPHNIS ET CHLOË"—BALLET IN ONE ACT—ORCHESTRAL FRAGMENTS,
SECOND SERIES:—"DAYBREAK," "PANTOMIME," "GENERAL DANCE."
JOSEPH MAURICE RAVEL.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cecchetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

. . .

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

. . .

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

† John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit, d'été! maladie inconnue, que tu nous fait mal!"—P. H.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

. . .

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

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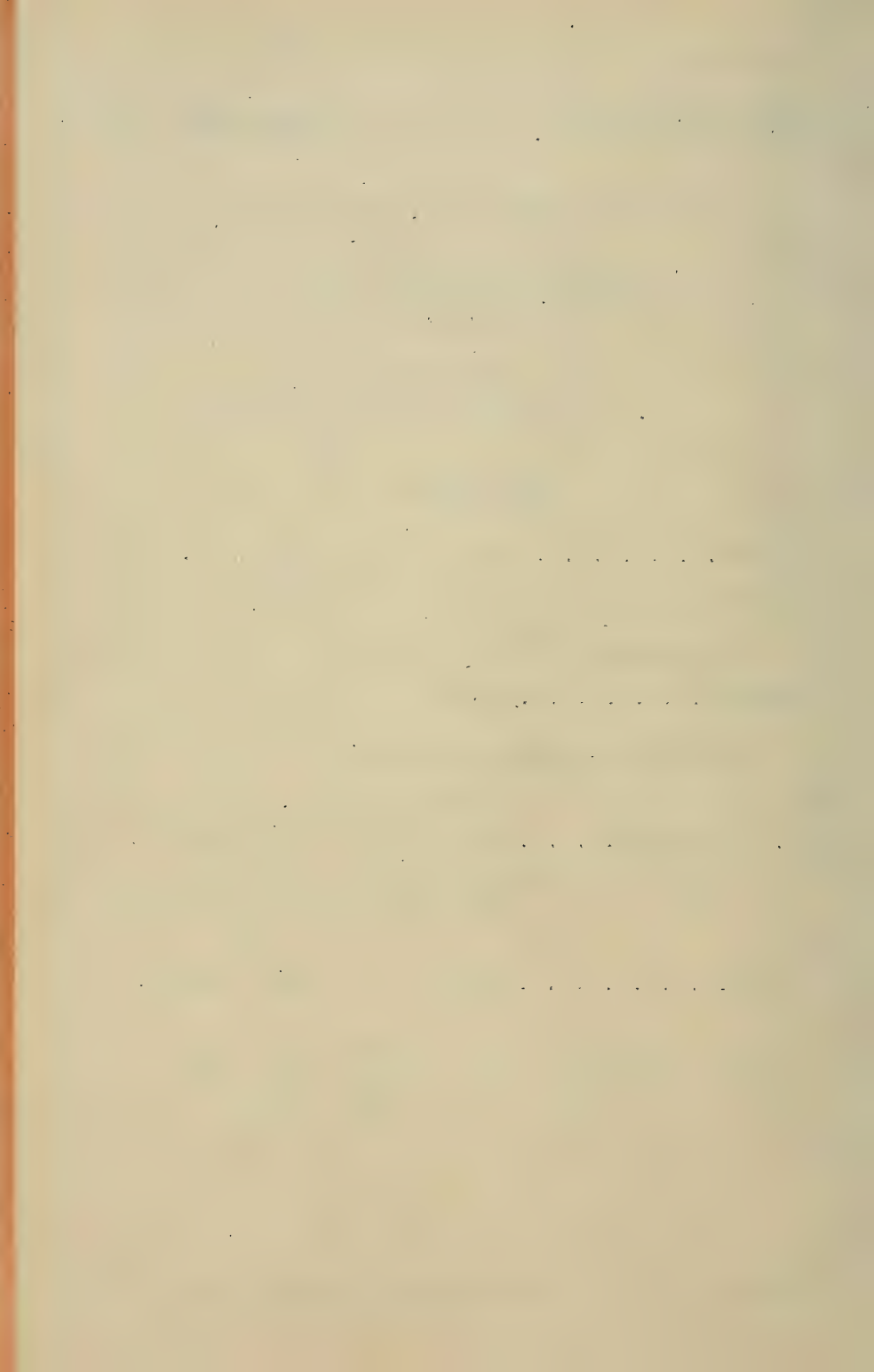
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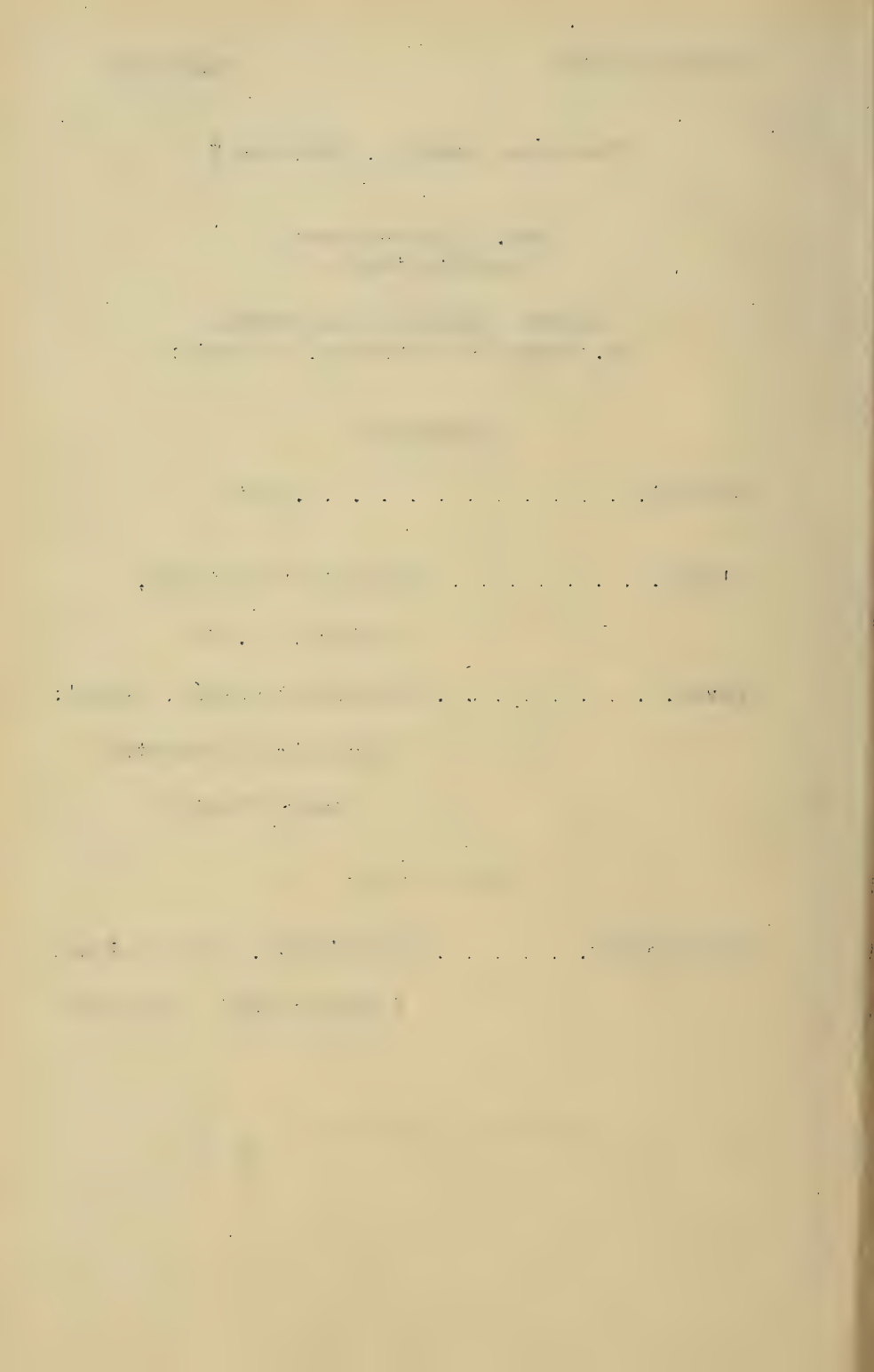
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Orchestral Excerpts

(Second Suite)

Tchaikovsky. Symphony No. 6 in B minor,

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OBOES.

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Devergie, J.
Stanislaus, H.

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Polatschek, V.
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Arcieri, E.
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Dr. SERGE KOUSSEVITZKY, Conductor

MONDAY EVENING, FEBRUARY 29

AT 8.00

The Order of the Programme has been changed as follows:

Prokofieff "Classical" Symphony, Op. 25

- I. Allegro.
- II. Larghetto.
- III. Gavotte.
- IV. Finale.

Josten . . . "Concerto Sacre" No. 2, for String Orchestra and Piano

- a. Lament.
- b. Sepulchre and Resurrection.

Ravel "Daphnis et Chloé," Ballet (Second Suite)
Lever du Jour—Pantomime—Danse Générale

Brahms Symphony in E minor, No. 4, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

There will be an intermission of ten minutes before Brahms' symphony.

JOHN M. GREENE HALL . . . NORTHAMPTON

SMITH COLLEGE, DEPARTMENT OF MUSIC

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MONDAY EVENING, FEBRUARY 29

AT 8.00

PROGRAMME

Josten Two Movements from the "Concerto Sacro"
for String Orchestra

- a. Lamento.
- b. Sepulcro e Transfigurazione.

Prokofieff "Classical" Symphony, Op. 25

- I. Allegro.
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Brahms Symphony No. 4 in E minor, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

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There will be an intermission of ten minutes after Ravel's "Daphnis et Chloé"

CONCERTO SACRO FOR STRING ORCHESTRA AND PIANO

WERNER JOSTEN

(Born on June 12, 1888, at Elberfeld, Germany; now living at Northampton, Mass.)

This concerto was performed for the first time at a concert of Orchestra of the Graduate School, Juillard Musical Foundation, in the Town Hall, New York, on March 27, 1929. Mary Huggins was the pianist; Albert Stoessel conducted. The programme also included a Suite from Purcell's dramatic music arranged by Albert Coates; Vaughan Williams' Concerto Academico, (Julius Risman, solo violin—first time in New York) and Bloch's Concerto Grosso (Mary Lackland, solo violin; Jerome Rappaport, solo piano).

The programme of Mr. Josten's Concerto Sacro is as follows:

(a) THE ANNUNCIATION

Mary's Dream—Dialogue Between Mary and the Angel—O Sanctissima—The Passion—An Angel Prophesies Life's Triumph Over Death—Mary's Ecstasy—Disappearance of the Apparition.

(b) THE MIRACLE

Mary's Terror—Comforting Angelic Voice—The Manger and the Shepherds—Preparation and Consummation of the Miracle.

(c) LAMENT

(d) SEPULCHRE AND TRANSFIGURATION (Instrumental Motet).

Mr. Josten writes to us: "The mysterious dark triptych painted for the Isenheim altar at Colmar by Grünewald* gave me the idea for this piece."

Mr. Josten studied composition with Dr. Rudolf Siegal,† a master pupil of Humperdinck. Before coming to this country, Mr. Josten was assistant conductor at the Munich Opera House. Since 1923 he is the teacher of fugue and composition at Smith College, Northampton, Mass. Four years ago he became interested in the revival of ancient operas. At Northampton he has given the first performance in the United States of "L'Incoronazione di Poppea" (1926) and "Il combattimento di Tancredi e Clorinda" (1928) by Claudio Monteverdi, and of "Julius Caesar" (1927) and "Xerxes" (1928) by Handel.

The list of his compositions includes:

"Crucifixion" (W. v. d. Vogelweide) eight-part chorus for mixed

*Matthias Grünewald was the chief Rhenish painter at the beginning of the sixteenth century. His entombment (predella) in the old Abbey Church at Colmar is "his best authenticated work."

†Rudolf Siegal, composer and conductor, born at Berlin on April 12, 1878, studied law (he has the degree Dr. Jur). His teachers in music were Thiel, Humperdinck, and Thuille of Munich. In that city (1910-11) he conducted a choral society and performances at the Prinz Regenten Opera House. Making Berlin his home, he conducted 1914-17 at Königsberg; 1918-19 he was "Operndramaturg" at Mannheim. Since 1919 he was City Music Director and conductor of the Concert Society at Krefeld (General Music Director in 1922). Among his compositions are an opera "Herr Dandolo" (Essen, 1914); a "Heroic Tone Poem" (Essen, 1906); "Apostaten" March (G. Keller), for male chorus and orchestra; twelve German Folk-Songs for piano (three hands).

voices and bass solo (a cappella), performed by the Oratorio Society, New York, in 1923 (composed in 1916).

"La Musique" (Baudelaire), for tenor voice and orchestra (1918).

"Indian Serenade" (Shelley), for tenor voice and orchestra (1921).

"Hymnus to the Quene of Paradys" (anonymous, A.D. 1300), for women's chorus, alto solo, strings, and organ (1922). This Hymnus has been performed by several choral societies.

"Ode for St. Cecilia's Day" (Dryden), for soli, mixed chorus, orchestra, and organ (1924), was given at the Worcester Festival, 1929.

"Concerto Sacro" for string orchestra and piano (1925).

Fragments for the Brome play, "Abraham and Isaac," for soli, chorus, and orchestra (1926).

"Jungle," symphonic movement for full orchestra (1928).

Forty published songs (1914-22).

"CLASSICAL" SYMPHONY, Op. 25 . . . SERGE SERGIEVICH PROKOFIEFF

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at

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a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

• •

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of *branle*. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone,

and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists today was invented by Vestris; it

*In "Iphigénie en Aulide" (1774).

†The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," was danced at the court balls.

Fertiault described the gavotte as the "skillful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet pantomime "Les Petits Riens," with music written by Mozart in Paris, produced at the Opéra, Paris, June 11, 1778. This music, supposed for a long time to be lost, was found in the Opéra library in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4. In each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

* * *

The first performance of this Symphony in Boston was by the Boston Symphony Orchestra on January 26, 1927.

"DAPHNIS ET CHLOÉ"—BALLET IN ONE ACT—ORCHESTRAL FRAGMENTS,
SECOND SERIES:—"DAYBREAK," "PANTOMIME," "GENERAL DANCE."

JOSEPH MAURICE RAVEL.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloë. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

..

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta,

* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.



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glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

. . .

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many

* John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was not changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

. . .

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellerling sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He

wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you, do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time to conduct the first performance.† The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

*Brahms wished that Elisabeth could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

†"It seems almost like a jest of fate that it should have been through Brahms that Bülow left Meiningen and was thus mortified by the very man whom he had served more unselfishly than anyone else. Brahms, of course, had not expected the evil consequences of his action, which was one of mere negligence that took no heed of another's susceptibilities. Yet, was it quite so inadvertent; . . . Bülow had obtained the composer's definite sanction in order to demonstrate—as his letters to his wife show—how much clearer, livelier, and more impressive the work would sound under his baton than under the clumsier direction of its creator. . . . Bülow regarded Brahms's conduct as an affront such as Brahms undoubtedly never intended. He felt that his authority had been called in question and asked the Duke of Meiningen by telegraph to be at once relieved of his duties. His resignation was so vehemently worded that it was immediately accepted." "Johannes Brahms," by Richard Specht, translated by Eric Blom (pages 252-253; London, Toronto, New York, 1930).

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. Hans Richter conducted. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunk in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thought that the whole symphony pictures the tragedy of human life. He saw in the Andante a waste and ruined field, as the Campagna near Rome; he noted the appearance of a passage from Brahms's song "Auf dem Kirchhofe"; with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo was the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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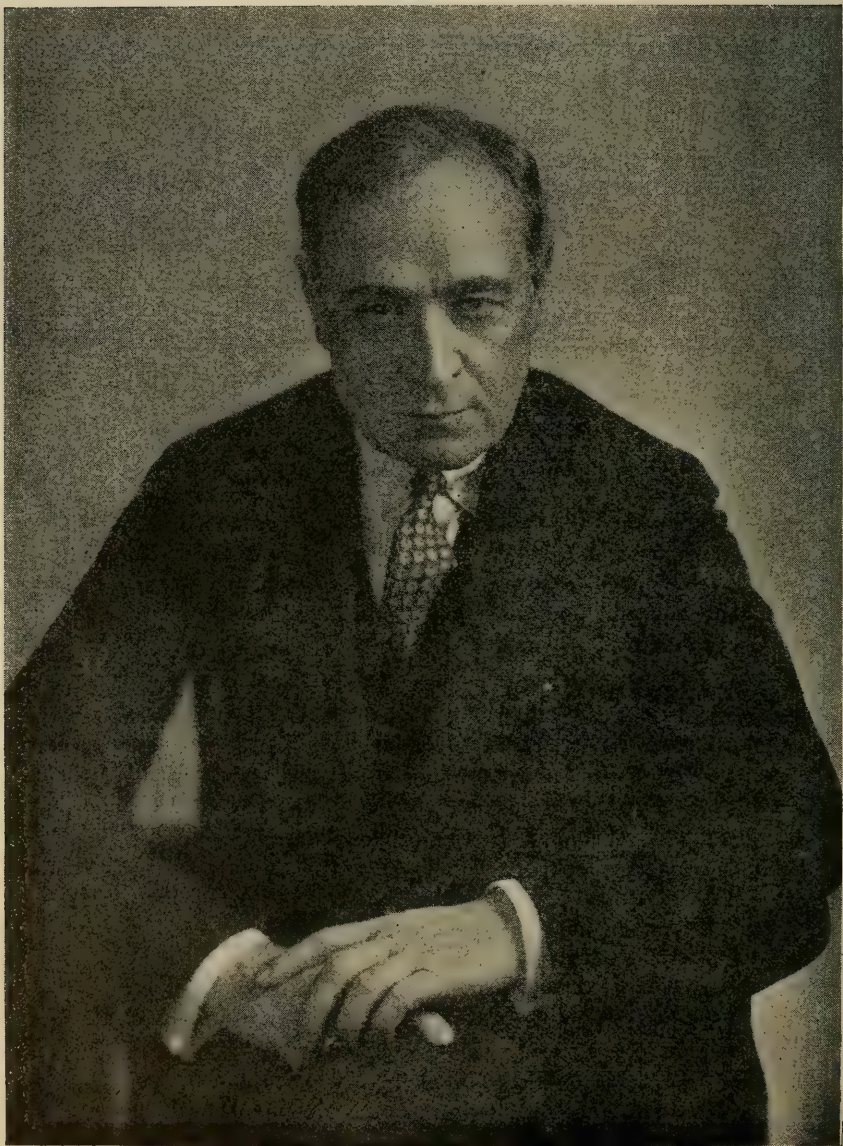
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Mimart, P.
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Prokofieff "Classical" Symphony, Op. 25

- I. Allegro.
- II. Larghetto.
- III. Gavotte.
- IV. Finale.

Wagner Prelude to "Lohengrin"

Ravel "Daphnis et Chloé," Ballet: Second Suite
Lever du Jour—Pantomime—Danse Générale

Beethoven Symphony No. 3 in E-flat major, Op. 55, "Eroica"

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo; Allegro vivace; Trio.
- IV. Finale; Allegro molto.

There will be an intermission of ten minutes after Ravel's "Daphnis et Chloé"

A warning bell will be sounded two minutes before the end of the intermission.

"CLASSICAL" SYMPHONY, OP. 25 . . SERGE SERGIEVICH PROKOFIEFF

(Born at Sontsovska, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

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II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pättsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

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Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

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Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this super-sensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

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JOSEPH MAURICE RAVEL.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him;

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).



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that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

• • •

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can

* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

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be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

• •

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and

* John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was not changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.



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of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "*L'Après-midi d'un Faune*," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

. . .

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that

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the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OP. 55

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his life of Beethoven (Münster, 1840):

"First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

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house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Buonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in

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Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its wildest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('Held') the whole, the full-fledged man, in whom are present all the purely human feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bulow said, at a concert of the Philharmonic orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.

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Bach, C. P. E. Concerto in D major for Orchestra
(Arranged by Maximilian Steinberg)

- I. Allegro moderato.
- II. Andante lento molto.
- III. Allegro.

Hindemith Konzertmusik for String and Brass Instruments

- I. Mässig schnell, mit Kraft.
- II. Lebhaft; langsam; lebhaft.

Ravel Rhapsodie Espagnole

- I. Prélude à la Nuit.
- II. Malagueña.
- III. Habanera.
- IV. Feria.

Tchaikovsky Symphony No. 6 in B minor, "Pathetic," Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale: Adagio lamentoso.

There will be an intermission of ten minutes before the symphony

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(Bach, born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788)
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Dr. Koussevitzky heard this concerto played by violin, quinton, viol d'amour, viola de gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged it for these instruments: flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed in Boston at concerts of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 24, 1924, December 10, 1926, March 15, 1929.

* *

The third son of Johann Sebastian Bach was Carl Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy. The young man afterwards studied law at the Universities of Leipsic and Frankfort-on-the Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the "*galant*" school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary

and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753-62), the first methodical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren*, with which clavecin compositions of the last half of the eighteenth century were loaded.

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* * *

Hindemith, at the age of eleven, played the viola in the theatre and in the moving-picture house; when he was thirteen, he was a viola virtuoso, and he now plays in public his own concertos for that instrument. When he was twenty, he was first concert-master

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of the Frankfort opera-house.* His teachers in composition were Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory in Frankfort. He is the viola player in the Amar Quartet (Licco Amar, Walter Casper, Paul Hindemith, and Maurits Frank—in 1926 his brother Rudolf was the violoncellist).

Apropos of a performance of one of his works, in Berlin, the late Adolf Weissmann wrote in a letter to the *Christian Science Monitor*: "Promising indeed among the young German composers is Paul Hindemith. More than promising he is not yet. For the viola-player, Paul Hindemith, traveling with the Amar Quartet through half Europe, has seldom time enough to work carefully. The greater part of his compositions were created in the railway car. Is it, therefore, to be wondered at that their principal virtue lies in their rhythm? The rhythm of the rolling car is, apparently, blended with the rhythm springing from within. It is always threatening to out-run all the other values of what he writes. For that these values exist cannot be denied."

A foreign correspondent of the *London Daily Telegraph*, having heard one of his compositions, wrote: "It was all rather an exhilarating nightmare, as if Hindemith had been attempting to prove the theorem of Pythagoras in terms of parallelograms, which is amusing, but utterly absurd."

It has been said by A. Machabey that Hindemith has been influenced in turn by Wagner, Brahms—"an influence still felt"; Richard Strauss; Max Reger, who attracted him by his ingenuity and freedom from elementary technic; Stravinsky, who made himself felt after the War; and finally by the theatrical surroundings in which he lives. "He is opposed to post-romanticism. Not being able to escape from romanticism in his youth, today he seems to be completely stripped of it. Freed from the despotism of a text, from the pre-established plan of 'program-music,' from obedience to the caprices and emphasis of 'sentiment,' music in itself suffices. . . . The reaction against romanticism is doubled by a democratic spirit which was general in Germany after the War." Therefore he

*He gave up this position in 1923 to join the Amar Quartet.

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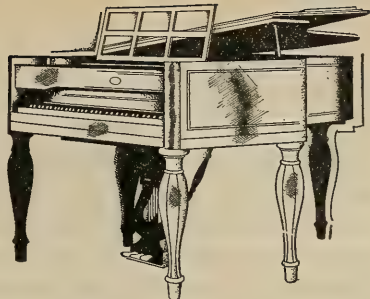
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Hindemith's Concerto for orchestra was played in Boston by the Boston Symphony Orchestra on March 5, 1926, and October 5, 1928.

RAPSODIE ESPAGNOLE JOSEPH MAURICE RAVEL
(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home at Montfort-l'Amaury and Paris)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The Rhapsody was enthusiastically received; the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those downstairs who have not understood it." At the end of the Rhapsody the same person shouted to the occupants of subscribers' seats: "If it had been something by Wagner you would have found it very beautiful."

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Mr. Longy conducted.

The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909. The first performance by the Boston Symphony Orchestra was on November 21, 1914. Ravel conducted it when he was guest conductor of the Boston Symphony Orchestra on January 13, 14, 1928.

The Rhapsody is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, two harps, and the usual strings.

It is really a suite in four movements: *Prélude à la Nuit*, *Malagueña*, *Habanera*, *Feria*.

I. *Prélude à la Nuit*. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. *Malagueña*. Assez vif, A minor, 3-4. The *Malagueña*, with the *Rodeña*, is classed with the *Fandango*: "A Spanish dance in 3-8 time, of moderate movement (*allegretto*), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops". The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and and eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "*las Malagueñas*," as "very bewitching." Mrs. Grove says the dance shares with the *Fandango* the rank of the principal dance of Andalusia. "It is sometimes called the *Flamenco*, a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled *Flamencos*. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

In Ravel's *Malagueña* there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a



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solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. *Habanera*. *Assez lent et d'un rythme las*, 2-4. Ravel wrote in 1895 a *Habanera* for two pianofortes, four hands. This was utilized in the composition of the *Habanera* in the *Rhapsody*. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmized by the tambourine, while the strings are busied with the syncopated figure. The theme is worked out till nearly the end, which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

Few histories or encyclopædias of the dance mention the *Habanera*. Mr. H. V. Hamilton contributed the article about this dance to *Grove's Dictionary of Music and Musicians* (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called '*contradanza criolla*' (Creole country-dance). . . . An *Habanera* usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several '*copias*' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head, and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful."

"*La Habanera*," a lyric drama in three acts, libretto and music by Raoul Laparra, was produced at the *Opéra-Comique*, Paris, on February 26, 1908. The chief singers were Salignac, Pedro; Séveillac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted the first performance in the United States at the Boston Opera House on December 14, 1910: Robert Lassalle, Pedro; Ramon Blanchard, Ramon; Fely Dereyne, La Pilar; José Mardones Un Vieux. André Caplet conducted. Later performances were on December 23, 1910; and on March 22, 25, 1912, when the chief singers were Mme. Gay and Messrs. De Potter and Riddez. Aubert's "*Habanera*" for orchestra (Paris, 1919) was played in Boston by the Boston Symphony Orchestra on October 19, 1923, and April 29, 1927.

IV. *Feria* ("The Fair"). *Assez animé*, C major, 6-8. The movement is in three parts: The first is based on two musical ideas—the first two measures for flute; the second by muted trumpets rhythmized by a tambourine; later, oboes and English horn, rhythmized by xylophone; then full orchestra *ff*. The second opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

SYMPHONY No. 6, B MINOR, "PATHETIC," Op. 74

PETER ILICH TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

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The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself

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write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24, that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he

went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Lenin-grad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.



The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1, Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked

as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. We have been assured by other Russians who knew Tchaikovsky that he killed himself, nor was the reason for his so doing withheld. Peter's brother Modest gives a circumstantial account of Peter's death from natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the Communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

. . .

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

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